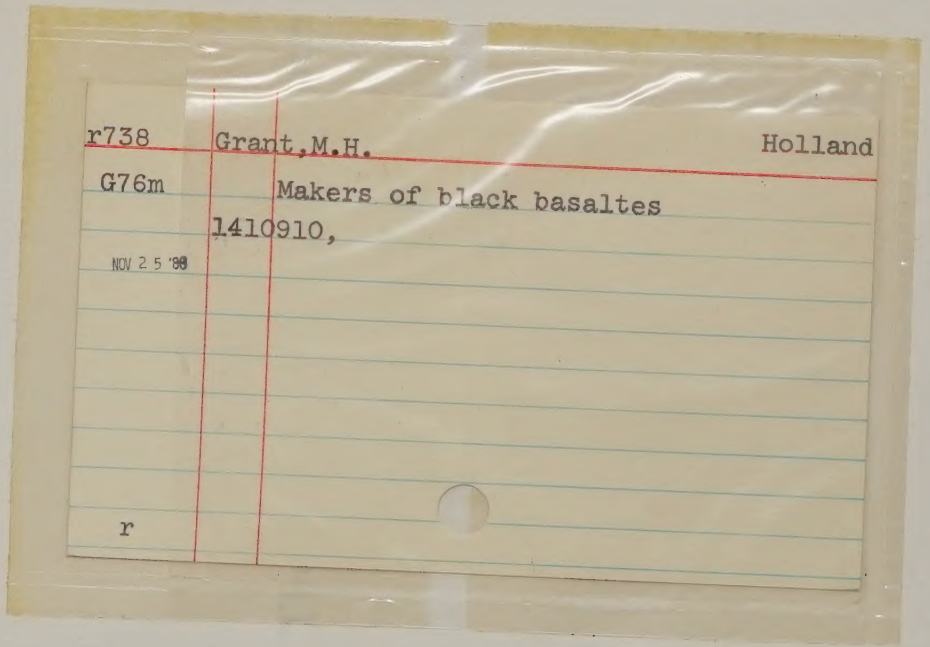
ACPL ITEM
DISCARDED

6m
10910

REFERENCE



ACPL ITEM
DISCARDED

AUG 2 8 '67

The Makers of Black Basaltes

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 10⅝ inches.

(Vict. and Albt. Mus.)

The Makers of Black Basaltes

BY

CAPTAIN M. H. GRANT

("LINESMAN")

AUTHOR OF 'WORDS OF AN EYEWITNESS,' ETC.

ILLUSTRATING NEARLY 300 *PIECES*

THE HOLLAND PRESS

First Published 1910
This Edition 1967

Printed in Great Britain by
Latimer Trend & Co. Ltd., Whitstable
for
The Holland Press
112 Whitfield Street, London W1

1410910

PREFACE.

In this volume I make no claim to original research, either historical or technical. My main endeavour has been to rescue from the obscurity into which it has relapsed a species of Ware which is not only essentially British, but one of the most beautiful and refined in all the realm of ceramics. Black Basaltes is now so old that nothing new can be said about it. But it has been so long forgotten, or neglected, that there is something novel in the serious study of it; and I warrant that there will be but a few even seasoned connoisseurs who will not be surprised at the multitude of fine works to be found in this unfashionable material. If purity of form, dignity of colour, restraint of ornament and exquisiteness of paste be the "points" of a ceramic thoroughbred, no further excuses need be made for the subject of this book, for black Basaltes exhibits them all.

One of my most pleasant discoveries in the course of the preparation of the volume has been, that there must be something peculiarly humanising in man's contact with pottery. It has been necessary for me to give an enormous amount of trouble to many total strangers—to learned curators, to private collectors, to busy dealers, and to citizens and citizenesses who were none of these, but possessed interesting specimens. And in every case I have met with such unaffected courtesy and kindness, that for no other reason the preparation of the

following pages would have been a pleasure. A "find" of rare fayence, or of any other valued object, is not so delightful, or so unusual, as the discovery of spontaneous helpfulness and sympathy in one's brother man. I have therefore to record my infinite thanks to the following: Mrs Palmer of Shelton; Professor Sir A. H. Church, K.C.V.O.; Messrs C. H. Read and R. L. Hobson (British Museum); Messrs C. H. 'Wylde and B. Rackham (Victoria and Albert Museum); Mr P. Entwistle (Liverpool Museum); Mr L. H. Jahn (Hanley Museum); Mr J. Wilcox Edge (Burslem Museum); Messrs F. & C. Wedgwood of Etruria; the Officials of the Geological Museum; Mr H. Blaker (Holburne Museum, Bath), Mr A. J. Caddie (Stoke-on-Trent Museum); Mr P. W. L. Adams of Wolstanton and Tunstall; Dr E. J Sidebotham and Mr F. Falkner of Bowdon; Messrs F. & J. Kidson of Leeds; Dr J. A. Goodchild; Mr C. J. Lomax; Mr J. Eyre, R.B.A.; Mr F. Rathbone; Messrs Wills & Simmons; Messrs Hyam & Co.; Mr E. Sheldon of Manchester; and finally to her to whom

I DEDICATE THIS VOLUME,

TO

MY WIFE.

"LINESMAN."

CONTENTS.

CHAP.		PAGE
I.	THE ETHICS OF EARTHENWARE	1
II.	BLACK WARES OF THE PAST	26
III.	THE EARLY DAYS OF THE WARE	42
IV.	JOSIAH WEDGWOOD	65
V.	WEDGWOOD AND BENTLEY	86
VI.	THE PRODUCTIONS OF ETRURIA	110
VII.	THE PRODUCTIONS OF ETRURIA—*continued*	149
VIII.	THE TURNERS OF LANE END	206
IX.	HUMPHREY PALMER OF HANLEY	222
X.	ELIJAH MAYER OF HANLEY	254
XI.	THE MINOR POTTERS OF STAFFORDSHIRE	270
XII.	THE POTTERS OF THE PROVINCES	322
XIII.	A FEW HINTS FOR COLLECTORS	370

	MARKS ON BLACK BASALTES	387
	INDEX OF ILLUSTRATIONS	391
	INDEX	395

THE MAKERS OF BLACK BASALTES.

CHAPTER I.

THE ETHICS OF EARTHENWARE.

The ceramic craft, even to the perception of an *enragé* like the writer, hovers always perilously near the brink of the trivial. The potter has no easy task to raise his productions from being specimens of an industry to becoming works of an art, and worthy the study of grown men. With him it is always a case of "the little more, and yet how much it is!" All arts have their frontiers, seen with difficulty, but easily, too easily crossed, when loss of citizenship in his own territory without naturalisation in any other assuredly rewards the transgressor. The potter must walk with special wariness. His problem is threefold. His chief prepossession must be beauty of pure form. Once, at least, in a long life of controversy, the Right Hon. W. E. Gladstone delivered a dictum which is unassailable. That was when, in a speech at the opening of the Wedgwood Memorial Institute at Burslem in 1863, he impressed upon his hearers that "*of the different constituents of works of art . . . form, colour, and character of ornamentation, . . . form is the foundation of the whole.*" This was truly no discovery on the part of the great Whig orator; but it was, especially in the day and place

of formless things in which he spoke, a notable rediscovery. It had long been forgotten in Burslem, as elsewhere, that "form," which may be defined as the true relation of outline to mass, should be the "foundation of belief" with the artist. Especially should the fictile artist — called upon as he is to create not merely the illusion of form, like the painter, but actual form in all Nature's dimensions, above all in her most captivating one of bulk—regard everything which interferes with the exhibition of it as an encumbrance, everything which enhances it as an acquisition.

The potter's next aim must be beauty of material, or of ceramic technique. Alone of artists he appeals to the sense of touch, and even should he fail in all else, a fine paste will win him honour. Finally he must display utility, or at least the possibility of utility, in his pieces. Unlike the painter or sculptor, he had his origin not in the luxury, religion, or sentiment of the people, but in their daily needs. His vase, be it never so lovely, must still hold wine, water, or oil; his plate must not be scalloped or gadrooned out of all accommodation for meat or bread; his lamp must be handy and stand firm, whether Angel or Mephisto, Vestal or Phryne, uphold it. His "mysterie" is to glorify the utensils of the daily round and common task, and he does but rise to the pinnacle of his art when his useful things are so beautiful that their owners refuse to use them except to administer comfort to the eye. Wedgwood himself acknowledged this, when in response to his partner's request for a definition of "ornamental ware," he wrote that he "never had any idea that ornamental ware should not be of 'some use.'"[1] Thus we see, first, that the potter's forms must be paramount and unobscured; secondly, that their corpus must be exquisitely compounded; thirdly, that they must be rigidly governed. In short, his greatest triumph will be won when, jealous of the purity of his art, and confident in its powers and his own, he

[1] Wedgwood to Bentley, Sept. 3, 1770.

PLATE I.

1

2

PLATE I.

FIG. 1.

By **TWYFORD**.

For mark, see text.

Heights, 3 inches and 2 inches.

(Hanley Mus.)

FIG. 2.

Mark imp.: **ASTBURY**.

Height, 4⅝ inches.

(Brit. Mus.)

invokes a very minimum of extraneous aid; when he is "true to his instincts as an artist, and strong in the faith that there are harmonies and capacities in the materials with which he deals, not only of the highest and most ideal kind, but sufficient to stand alone."[1] Such were the triumphs of the early fathers of the ceramic art, and of the few of later times who have dared to emulate their reticence.

If the above considerations are sound, it follows that all purely fanciful or ornamental pieces, such as statues, animals, &c., are, strictly speaking, outside the potter's scope; also, that whilst the *colour* of a piece of ware may be of immense importance to its success, the potter should have little concern with *colours*. The fashioning of figures or groups for reduplication can never be wholly satisfactory in earthenware, stoneware, or porcelain. However skilfully tooled before hardening, contours which have endured the fire must lag far behind the inspired chisellings of the worker in gem or marble. The perfect masters of the plastic art did indeed produce things of such superb mould, that in breaking one law they may seem, as genius is entitled to do, to have laid down another for themselves. But even about the finest of their work, about the Prince Rupert or Flora of John Dwight, the Bather of Falconnet, the Seneca or Rousseau of Wedgwood, there is a lack of spontaneity which places them at once in the second rank as works of art. They have actually not so much freedom as the less pretentious ware which is "thrown" carelessly on the potter's wheel. Finally, the mere fact that they could be reproduced at any moment, or were intended for reproduction, is against them,—though this, I admit, is rather a confusion of cause and effect, since it is largely the mechanical drawbacks imposed by reproduction which render them unworthy of it.

From a similar reason, too, even the imposition upon ceramic surfaces of reliefs, or intaglios, *involving the living form*, whether

[1] Miss Meteyard, 'Life of Wedgwood,' vol. ii. p. 212.

human, animal, or vegetable, will fall short of the highest art; for fired clay is actually incapable of retaining the subtle *nuances* which can alone raise such productions from mediocrity, whilst they made the ancient gem engravers another wonder of the world. Josiah Wedgwood was by far the best *potter* of camei and the like the world has ever seen; yet Professor Sir A. H. Church has truly pointed out how "no amateur of antique gems would accept Wedgwood's copies as adequate translations of the originals," since "the lens reveals the roughness of grain, the lumpiness of surface, and the faults of contour in the one, while it serves but to bring out the beauty of the other."[1] It is not to be thought that Wedgwood's keen eye missed the beauties which, for all his mastery of his means, he could not reproduce. It is rather to be gathered that his material was too gross for his task. As Miss Meteyard wrote on this very subject, "the artist's model was one thing, and the transference by the potter's hand into his art, another."[2] Where he failed, none other can ever hope to succeed. Therefore, in writing, as I shall write, in high terms of praise of the raised and sunken work of Wedgwood and his imitators, it is to be understood that their excellence is only comparative, though it was truly so great that these men must be considered as having performed in an unamenable material miracles as wonderful as Miss Linley's in wool. In both cases, to quote the ancient pun, "art was worsted"!

It may be hazarded that the properest function of relief upon clay-wares is that of conventional ornament. Arabesques, chequer-work, festoons, flowers, beadings and decorative borders, fluting, ribbing, basket-work and "engine turning," even figures not too intentionally real, may be each and all delightful interruptions to the plane surface. These devices need not obscure the exhibition of pure form, may even assist it; and to their aid some of the most beautiful pieces in existence owe much

[1] 'English Earthenware,' chap. xi., p. 80.
[2] 'Life of Wedgwood,' vol. ii. p. 366.

PLATE II.

1

2

PLATE II.

FIG. 1.

Mark imp.: **B. & W.**

Height, 5¼ inches.

(Author's Coll.)

FIG. 2.

WEDGWOOD & BENTLEY'S first Vase.

Height, 10 inches.

(The Wedgwood Coll.)

of their success. Moreover, both material and processes are entirely adequate to producing these ornaments; for they may be angular without offence, they can usually be moulded with the piece, they do not demand too subtle grading of plane, and best of all, they are not nearly so much at the mercy of the fire as more pretentiously "artistic" adornments which have to be "luted" or otherwise applied to surfaces prone, possibly, to a different behaviour when in the "purgatory of the furnace."

The best of the figure-workers, it will be noticed, forbore to belittle their finest creations with paint. The modellers of Sèvres, Dresden, Chelsea, Bow, with bated breath be it spoken, are by no means to be included in the company of the finest; indeed, if there exist amongst their works a single instance of sculptural skill, the writer has yet to see it. Wedgwood, it is true, to meet a popular demand, produced some ignoble little clowns and clownesses of the class beloved by Ralph and Aaron Wood, Neale, and others, but he was usually ashamed to sign them.

The sculptors themselves have traditionally confessed the unsuitability of colouring[1] upon figures. On a large scale, the fabled Tinted Venus of Praxiteles and its real, too real, echo by Gibson, stand as almost the only exceptions to prove the rule of thousands of years. Upon such delicious trifles as the Terra Cottas from Tanagra tinting may be forgiven, yet they are seen to be even more exquisite without it in the cases where the hand of time has rubbed them clean. With regard to the potter, at any rate, the fact is that, if in vying with the sculptor he is guilty of a solecism, in calling in the painter to add naturalism to his productions he is attempting an impossibility. The penalty of trespassing on the functions of two alien arts

[1] Here, as throughout this chapter, I use the words "painting" and "colouring" to indicate the use of pigments as attempts at realistic adornment, implying, for instance, the application of separate tints to the clothes, features, animals, flowers, &c., composing any ceramic piece. This must be borne in mind, because it will be seen that I hold very different ideas about employment of unicoloured clays or glazes.

is in his case all the heavier, because one of them is unsuitable to, the other unattainable by, his own.

This brings us to the whole question of painting realistic scenes or objects upon fired clay-ware. It must be confessed that the potter who indulges in it is not only thoroughly unsuccessful, but up to the present has never had the chance to succeed; for his efforts must be made with media unavoidably crude upon shapes and surfaces inherently *unpicturesque*. A painting, even a wreath of flowers or plume of feathers, which is executed without the tenderest gradations of colour and with something of aërial perspective, is insupportable, especially when closely examined, as it must be to be seen at all upon a piece of pottery. And no pigments have yet been discovered which are at once susceptible to this sensitive treatment and capable of withstanding the tremendous heats of the firing kilns. Upon ceramic surfaces they must for ever remain colours and not colour, crude in combination, however fine in individual quality, because they cannot be otherwise than sharply demarcated. Even the wonderful harmonies of modern Copenhagen have only so much pictorial beauty as to remind us of Dr Johnson's reflection on the dancing bear, that we should be more surprised that he does it at all, than that he does not do it well. As for the surfaces and shapes themselves, who can really take pleasure in a picture which wanders around the curves and into the nooks and corners of a ground whose coldness and lack of sympathetic texture are not to be concealed? As a consequence, coloured drawing, like relievo, upon china or pottery most nearly achieves success when restrained to merely decorative forms, such as the best of the ancient potters were content to demand from it. The nearer it approaches to naturalism the more it detracts both from its own qualities and those of its ground. In short, the decorator had better set out to be unreal on purpose than become so by default, for it is his only escape from being meaningless.

PLATE III.

1

2

3

PLATE III.

FIG. 1.

Height, 9¼ inches.
(Brit. Mus.)

FIG. 2.

Height, 13½ inches.
(Vict. and Albt. Mus.)

FIG. 3.

Height, 8 inches.
(Vict. and Albt. Mus.)

All marked **WEDGWOOD**.

The truth of this will scarcely be denied by any one who will compare the formal floral ornamentation of the best periods of Chinese Ceramic art, or the stiff monochromatic figures of the Etruscan Vase painters, with the realistic failures of the flower-workers of Sèvres, Swansea, or Dresden, or the disappointing landscapes of Wedgwood's renowned Empress Catherine Table Service. Nor was this ancient conventionalism unintentional; it was clearly dictated by a sense of the right functions and capacity of the materials. The learned contributor of the article on "Pottery" in the 'Encyclopædia Britannica' has pointed out how the Etruscan artists purposely maintained an archaic style long after it had become entirely old-fashioned in other branches of the art of their country. The monotony of plane, the strict profiles, the avoidance of perspective, fore-shortening, and largely of shading, plainly showed that they were desirous of producing designs rather than pictures. Not until the period of the "decadence" were these pictorial adjuncts resorted to, and they heralded the speedy death of the art in Greece.

It might be suggested that the glass-stainer labours under the same disabilities as the pot-painter. He is, in reality, in a totally different category. He thinks in light, not colours, in transparency, not opacity. The transmitted blaze of heaven is his glory, and he purposely refrains from baulking it with a screen of broken and too subtle tints. He revels in generous spaces, pouring over them the lakes of solemn dyes which are to form the bathing-places of the children of the Sun. His tints, which are to deck the source of all fervour, fear no earthly fire. He may be as formless as he pleases; who will criticise drawing, or prate about a chiaroscuro designed to be overwhelmed by the very minister of light and darkness? So that his general harmony of hue be right, his worst medley, even the fragments of his workmanship, will but fling more jewels upon the pavement of Cathedral aisle, or richer "gules

on Madeline's fair breast." The west window at Winchester, reconstructed into a haphazard mosaic from the heap of shivers left by Cromwell's soldiers, is no less lovely a thing than the resplendent eastern glass at York. The glass-stainer courts no personality in his work. He has always wrought, doubtless he does still, to send spectators away, not "with the praise of Claude on their lips, but the praise of God in their hearts."[1]

Every motive and every means of the ceramic artist differs from this. His creation is to be handled, pored over; his audience is to be titillated, not awed. He seeks no ally in the sky, but finds one in the earth, the cool, plastic earth from which he knows how to caress a charm whose purest appeal lurks in its very lack of radiance. His pride is in the manipulation of his material, not its adornment. Of the potter, more than any artist alive, it is truly written that "he who has neglected a truth of form for a truth of colour has neglected a greater truth for a less one."[1] For an *untruth*, it should rather read; for an ill-thrown vessel of clay would be a ceramic abortion though Apelles himself attempted to wizard away its lack of symmetry. Truth of colour, indeed, in a pictorial sense, we have shown to be impossible to the pot-painter. Let him be as deft as he will, he has no hope of obscuring his ground with anything more than disillusions in paint. He is the very converse of his brother of the primed canvas, who has to beware of so juggling with his illusions as too nearly to ape reality. Even should he succeed in arousing meticulous curiosity to his pictures—in itself an injustice to his employer—he is bound to disappoint it.

Now, indeed, it is time to meet boldly the indignant reader's exclamation, that if all this be true, the most famous potters of the ornate period of European ceramics, the masters of Sèvres, Dresden, Chelsea, Worcester, Derby, Bow, Rockingham, contravened habitually one of the main principles of their craft.

[1] Ruskin, 'Modern Painters.'

PLATE IV.

PLATE IV.

Marks imp.: **WEDGWOOD.**

(All from Hanley Mus.)

Frankly, that is the charge. Their commonly accorded triumph, their ornament, is illegitimate; their real triumph is rather that over their much admired transgressions than that derived from them; indeed, without them they would triumph always, for a world of wonderful paste and wonderful potting lies gasping beneath the loads of paint and gilding, the tangle of tortured outlines, and the dulness of the unspeakably foolish and ill-told anecdotes, amours, and storyettes which characterise the majority and the most prized of them. But let the writer, having no wish in the world to plead his chosen cause by belittling all others, admit at once that all that has been advanced above is not only extreme purism, but merely his own personal conviction or predilection. In neither case is it immutable! Were it so, how many tons of treasured fayence would be tumbled "in hideous ruin" from their shelves, *pâte tendre* bruising woefully under *pâte dure*, the rose-leaves of Fifield smothering Boucher's Heliogabaluses and attendant nudities, the swords of Meissen transfixing the Griffin of Fitzwilliam! Amid such a fall of china how should the Goddess of Ceramics remain "mistress of herself"? There need, of course, be no such catastrophe. Beauty is no exact science; in her house there are many mansions. So finely graduated is the barometer of art that that psychological eyesight of humanity which is called "taste" is often highly tried to determine movement upon its face. Moreover the dial is circular; soarings into inspiration and dives down to bathos approach perilously the same reading. The most that any individual can do in the matter is to state his own conception of excellence or the reverse. Therefore, with little fear that the heavens will rush down in a rain of broken crockery, the writer must deal what seems to him justice, and abase all the above-mentioned, and many other bedizened and highly exalted wares, to a lower place at the feast.

On what, then, is the potter to rely to reveal, or rather, to embellish, without hiding the truth of his forms? To the purist,

again, the answer is as decided as it is iconoclastic, or more properly "revivalist." The potter's fine handiwork needs but a few noble tints to clothe it. His finest needs but one, no matter what, so long as it be pure in quality. No monochrome, however violent, can confuse the reasoned proportions of his clay, whereas the most harmonious "scheme" may do so very effectually.

The artists of the grand period of Chinese porcelain placed this law unalterably upon the ceramic statute book. For the first fourteen hundred years of their existence it is probable that little scenic, or even decorative, painting was permitted to sully the serenity of the Tsin blue (265-419 A.D.), the Suy green (581-618 A.D.), the azure of three hundred years later, or of any fine shade at all until the thirteenth century was far spent. They showed the potter how little need he has of the painter and his battery of tubes. Mother Earth herself, indeed, shows him this at every moment, when in addition to finding him the materials of his art, she provides also a range of hues as splendid, or as tender, and infinitely more durable than any in the professional artist's paint-box. The natural earth-colours, the whites, russets, reds, yellows, and blues of all shades, and susceptible of infinite variations in the fire, are beautiful enough whether employed singly as the Arretine craftsmen, the French workers in "biscuit," as Dwight of Fulham, the Elers, Astburys, and all the Staffordshire salt-glazers employed them in the first half of the eighteenth century, or when welded into the variegated *un*designs which are the title to fame of Thomas Whieldon and his school. Whieldon's later and most kaleidoscopic pieces were, however, certainly assisted by other means. He was amongst the first of British potters to employ the various mineral dyes derived from the oxides and protoxides of iron, manganese, copper, cobalt, which were being discovered, or re-discovered, at that period, after being, in Great Britain at least, long forgotten. Here was a gift from the gods; nothing less than the most

PLATE V.

1

2

3

PLATE V.

FIG. 1.

Height, 8 inches.

(Burslem Mus.)

FIG. 2.

Height, 8¼ inches.

(Author's Coll.)

FIG. 3.

Height, 8⅝ inches.

(F. Rathbone Coll.)

All marked **WEDGWOOD & BENTLEY.**

valuable and legitimate system of colouring known to the craft from that day to this. Whether laid over the surface of a piece of pottery, or absorbed into its glazing, or, best of all, incorporated into its mass or body, nothing more was or is needful to adorn any piece of any material that is not to be left pure white. And it is amongst the wares permeated by hues of this origin that the aspiring connoisseur may safely seek perfection, of colouring at any rate.

Suppose he sets out to form his collection on the colour basis alone. He might do far worse. What shade he selects as the object of his worship will of course be a matter of taste. He may choose to have them all. Sufficient for him that each is pure in quality, and reigns undisturbed upon its throne. And a magnificent aspect will his collection gradually assume as the various masses of tint grow in volume. There will be none of the inartistic patchwork which in an ordinary collection reminds the spectator irresistibly of a crockery shop. Nor, in spite of this novel and apparently unscientific method of acquisition, will his collection be found to depart too startlingly from a reasonable and instructive classification. The various groups of wares will fall curiously well into logical compartments, though colour and not fabrique be the *raison d'être* of their assemblage. The skyey jaspers from Etruria and Sèvres will be neighbours, as becomes father and child; so also will the "blue printed" of St Cloud, of Caughley, and of the Adams of Greenfield and Tunstall hard by their common ancestor from King-te-chin; the lustres of Brislington and Staffordshire will pay filial homage to their parents from Malaga and Gubbio. In short, the congerie by colour will be little less technically consecutive than the ordinary arrangement, whilst it will far excel it in *artistic* concatenation, and put it clean out of court for sheer beauty.

Of all the variously uniformed battalions then ranged on parade along the collector's shelves, there will be one that will

always stand out from the rest, if it does not, as with the writer, occupy wellnigh the whole foreground of his ceramic interest. This will be the block of black wares of all times, distinguished, like the Rifle Regiments of England amongst a Division of red-coats, as much by the unexpectedness as the solemnity of its hue. It will emerge from closer examination distinguished by very much more than this. In its ranks will be found some of the finest examples of the potter's art made since the art began, a period coeval with the ware itself; for every age has loved its sable clay, from the prehistoric Troad until the diapason closed full and with its grandest note in the dying years of the eighteenth century in Britain; wellnigh every race of men also, from China, through Japan, Persia, Assyria, across Europe to Mexico and Peru, the black thread can be traced encircling the world. The potter rejoiced in the colour as long before it had been canonised by the heralds as after it had been adopted as the badge of mourning by the Egyptians. The most cursory glance over the contents of the early vase rooms in the British Museum sufficiently proves that the ancient Hellenes and their pupils, the Etruscans, actually selected the most uncompromising black to provide the setting for their gayest, not to say giddiest portrayals (many of them were never intended for the "young person"!) of the festivals and orgies of that convivial period. Even less cheerful utensils of black, plain and unrelieved, are to be seen depicted amongst the paintings on these very vases as in use for holding flowers in my lady's chamber, and for the ordinary domestic purposes.

The reason of this universal cult of black is not far to seek. Above all things the ancient potters valued *form*, and of all colours black reigns supreme as the exhibitor of form. No hue so well accents and harmonises both outline and bulk. The truth of this may be proved by many homely instances. It is sometimes surprising to see how a woman immediately gains in grace by the assumption of a well-fitting dress of black. What horse

1

2

PLATE VI.

FIG. 1.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 13½ inches.

(Author's Coll.)

FIG. 2.

Mark imp. : **WEDGWOOD.**

Height, 21¼ inches.

(Etruria Mus.)

so nobly caresses the eye as the coal-black charger of the Life-guardsman? Where are the muscular pliancy, the animal beauty of the human body so striking as in the swart form of the naked Zulu? The latter example was strongly brought home to the writer when he used to see the soldiers and natives bathing in company during the recent war in South Africa. Nothing could have been more striking than the difference in accentuation of contour between men of equal stature but of opposite colours. The naked white appeared vapid beside his glistening ally, as vapid as a picture which is all "high light" placed beside a sombre masterpiece by Rembrandt or Ribera. Black, indeed, seems to be a kind of solidified outline in itself, as it were a concrete silhouette. A man who endeavours to picture a thing plainly to himself, instinctively conjures it up as being black against a white background. It is further a colour of the utmost refinement; the play of light upon its surface is so delightful to the sensitive eye, and so imperceptible to the vulgar, that enjoyment of the colour may actually be considered as a kind of test of culture. It was evidently so in ancient times, and the collector of the black wares of the past will find his "Rifle Brigade" distinguished as much for its magnificence as for the steadiness with which recruits will emerge from all ages for enlistment in his catalogue.

CHAPTER II.

BLACK WARES OF THE PAST.

Supposing our "collector by colour" to be standing in this year of grace 1910 before his complete group of black wares, he will see arrayed upon his shelves the products of uncounted centuries. Emerging from the mists of times unknown, times when the monkeys

> "Hadn't to learn their dates B.C.
> But *ate* them all instead!"

will be the black vessels from Mycenæ, the Troad, and every part of Magna Græcia—little jugs, flasks, and bowls usually moulded by hand, often highly polished by friction, and scratched with zig-zags, chevrons, and elaborate hatchings. From prehistoric Mexico and Peru there will be curious grotesques, finely fashioned from shining black clay. The first approximately dateable specimens of the series will probably be pieces from Egypt and Assyria, where thirty-three and twenty-nine centuries ago respectively the potters were perfectly acquainted with the art of blackening their clays and especially their enamels with oxide of iron and manganese. Following immediately in chronological order upon the latest of the Assyrian examples, about 700 B.C., would come, first some dainty black vessels, called "Bucchero" ware, from Rhodes and Naucratis (the latter a Greek colony

PLATE VII.

1

2

3

PLATE VII.

FIG. 1.

Mark imp.: **WEDGWOOD.**

Height, 18 inches.

(Hanley Mus.)

FIG. 2.

Unmarked "Trial" (**Wedgwood.**)

Height, 9½ inches.

(Etruria Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 12½ inches.

(F. Rathbone Coll.)

in Upper Egypt), next the earliest of the purely Etruscan black wares, probably some small domestic articles of quaint and graceful shapes, a vase or two made in imitation of bronze pieces and adorned with fluting, gadrooning, reliefs, &c., moulded with all the skill and with the disregard of the special artistic properties of clay to be expected from such famous metal workers as the Etruscans. These would be of blackish clay throughout, hard, glossy and metallic,[1] the blackness having been deepened on the surface by firing in a "smother kiln," or oven in which the carbonaceous smoke from the fuel is allowed to come into direct contact with the ware. Assignable to a hundred years later, and still in the Etruscan sub-section, would now appear some archaic covered jars from Cœre, composed of a red body merely blackened on the surface, and rudely painted in lifeless colours with bands of geometrical design, or with hunting scenes in which the various animals are as unmistakable as their human pursuers are unrecognisable. The proper study of artistic mankind was certainly not man in those days. After the lapse of another century begins the long and renowned series of so-called Etruscan black vases, painted in red with scenes and figures, at first from classical mythology, later from the daily life of the time. In this department much difficulty in labelling will have been encountered. The majority of these vases hail from Italy; but long before this the Greek potters had been turning out a multitude of vases painted in colours precisely the reverse, *i.e.*, black figures on a red ground; and the question will arise whether these early Etruscan vases, having been found for the most part in tombs, were importations from Greece or were native and emulative productions of the Etruscans themselves. To the latter view some colour will be given by the purely Italian

[1] Of the following analysis: Silica 63, alumina 15, peroxide of iron 8, lime 3½, magnesia 2, carbon 2.

motif of much of the decoration and mythology, and most of all by the inferiority of the potting and painting to contemporary work by known Athenian potters; but there is no saying that the latter did not turn out a special and second-rate ware, perhaps even their "wasters," for colonial exportation, as their Staffordshire descendants, Wedgwood amongst them, were not above doing nearly 2500 years later! The point is one which has caused generations of learned doctors to disagree; but it is of little importance. Greek or Etruscan, these tentative vases were soon to be supplanted in the favour of the connoisseurs of that era as of this by the splendid "line" of black, red-figured vases which the Hellenes undoubtedly "put on the market" about 500 B.C. This was the high-water mark of the ancient "black art." In body, modelling, and tone of surface blackening[1] the Hellenic vases far surpassed all that had gone before, in refinement of painting, every achievement before or since. But their heyday was short, as that of fine art invariably is. In one hundred years the magnificently pictured *Œnochæ*, *Hydriæ*, *Lekythi*, and *Cylices* began to descend together into the grave of mediocrity; another century saw their absolute extinction, and soon the conquering Roman officers were collecting them from Etruria and Greece as assiduously as Soult was to ravish from altar and palace the canvas masterpieces of Spain. Their keenness in this respect was long traditional in Italy. There is scarcely a section of all the nine comprising Andrea Mantegna's huge processional "Triumph of Julius Cæsar" in Hampton Court Palace but shows specimens of Hellenic pottery figuring prominently in the medley of trophies. In the sixth picture, especially, is seen a stretcher laden with nothing else. One of the four stretcher-bearers carries an elaborately moulded Ewer, some fine *Lebes* are seen being borne away in the distance, and altogether the whole picture forms a kind of ceramic section

[1] Analysis: Soda 17, silica 46, alumina 4, black peroxide of iron 17, lime 6.

PLATE VIII.

1

2

3

PLATE VIII.

FIG. 1.

Mark imp. : **WEDGWOOD** (& K.)

Height, 11¼ inches.

(Brit. Mus.)

FIG. 2.

Marks imp. : **WEDGWOOD.**

Heights, 10 inches and 7 inches.

(Etruria Mus.)

FIG. 3.

Marks imp. : **WEDGWOOD.**

Heights, 8½ inches, 9 inches, 9¼ inches.

(Etruria Mus.)

which testifies that the great Paduan, at least, would not have neglected his opportunities, had it been his fortune instead of Cæsar's to loot the most famous potteries of all time. As a matter of fact, we know for certain from Suetonius how eagerly the tombs of Etruria were ransacked for vases by the Roman conquerors, and it is more than probable that Mantegna was acquainted with the passage.

It will be seen that few of the vases referred to above were of plain black, and it is somewhat surprising that the Greeks, whose self-restraint was not the least wonderful of their fine arts, should not more often have refrained from interfering with the severe purity of the exquisite shapes which they evolved. They did occasionally deny themselves, however, notably in the superbly fluted and moulded vases dating from the fourth century B.C., and emanating from the Hellenic-influenced potteries of Cyrenaica, Tarentum, Nola, Volsci, and especially Capua. Some of these show traces of gilding, some of sparse designs in white paint, but the best are unadorned by anything more than moulding in low relief, or by fine-ribbed fluting as delicate as the most accurate "engine turning" of twenty-two centuries later. Nearly all date from towards the close of the "fine" period, which throughout its course produced nothing more consummate in shape, colour, or potting. Thus rose and set the brilliant star of the Hellenic black wares, almost a shooting-star in the suddenness of its appearance and the swiftness of its plunge into a long long sleep, which was to prevail until the magic of Wedgwood conjured it, or the simulacrum of it, again above the horizon.

There will now be a considerable pause in the black collector's chronology, a gap chiefly filled up by debased imitations of the preceding classes. The upheaval of one great world-power by another is not an event conducive to an art so essentially peaceful as pot-making. The black ware of the Greeks sank to its tomb with "the drums and tramplings" of the Roman conquest

sounding overhead, and for a hundred years the collector will find little of this colour, though his *red* division may be strongly reinforced by the masterly embossed Arretine (commonly and wrongly called "Samian") ware, which in the 2nd century B.C. gave a startling echo of the finest age, not only of ceramics but of modelling. This was probably executed by Greek artists working under Roman dominance in the subjugated province.

The first purely Roman ware appears about a century later, and it displays little or nothing of the refined workmanship which it displaced. The Romans of the dawn of the Empire were strict utilitarians, fonder of fighting than fayence, and after all they had conquered all the beauty they required, which is easier work than creating it. Nevertheless, for six hundred years they turned out immense quantities of pottery of a homely sort, scattering it into every corner of Europe and much of Africa. Amongst this appear various black wares which may be divided into four classes of manufacture—(1) plain black,[1] produced in the previously described "smother kiln"; (2) black, merely ornamented with relief designs of white "slip," implying a second firing in a kiln free from smoke, otherwise the reliefs would have been darkened; (3) black produced by a process of enamelling similar, but very inferior, to that employed by the Hellenic potters; (4) black rendered glossy by the application of graphite, polished subsequently on the lathe. All these will probably be fairly represented in the collection, for they abound in every country in Europe. In the museum they will stand very soberly beside the elegancies of Magna Græcia; and a comparison between the superb ornament of the latter with the rows of raised dots (intended to enable the user to obtain a good grip) which is often the only adornment of the former, may afford an instructive contrast in national temperament.

The departure of the Romans from Western Europe early

[1] Composition: Silica 76, alumina 10, oxide of iron 9, lime 2.

1

2

3

1410910

PLATE IX.

FIG. 1.

Mark imp. : **WEDGWOOD.**

Height, 18 inches.

(Hanley Mus.)

FIG. 2.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 10 inches.

(Burslem Mus.)

FIG. 3.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 11 inches.

(Author's Coll.)

in the 5th century A.D. left almost a single, and that a very peculiar, style of black ware to carry the thread through the obscure interval preceding the Norman Conquest of Great Britain. This was the cinerary urn, common to all the tombs and barrows of the Saxon, Teuton, and Gaulish races. These urns largely reverted to archaism in the unevenness of their modelling and their coarsely executed embossment; yet they maintained much of the tradition of the departed conquerors, especially in the plumbagoed glossiness of the surface blackening. Beyond this, there was little original work in this or any other colour in all the Western world for a thousand years to come. From the 5th to the 15th century was a dark, nay a dead age of the potter's art in Europe, innocent altogether of black, and barely rescued from absolute ceramic sterility by the Hispano-Moorish lustres of the thirteenth and following centuries. During this long pause, and not until it is half spent, the collector turns east of Suez for reinforcements for his black division, and to the Moslems, races whose names were anathema, symbols of all that was vile to the actually less enlightened Christendom of that epoch. From 900 A.D. right through the middle ages down to the close of our Tudor period, the Mahommedan peoples of Southern Asia, the Persians especially, produced a vast quantity of fine wares; amongst them may possibly be found (for the writer has not actually seen a specimen) some pieces entirely covered with the fine pigment of magnetic oxide of iron which the Eastern potters knew so well how to apply as decoration. Still further east, and if possible still worse execrated by the great boobies whose empty heads filled the superb casques of the mediæval armourers, the Chinese were simultaneously turning out the marvellous uni-coloured porcelains which to-day set auction rooms in such a ferment, that a single small piece appearing therein reverses the saying by becoming a tea-cup in a storm! A fine black, produced by the oxides of iron and manganese, was not the least worthy of these, though perhaps the most rarely employed.

It was soon (about the thirteenth century) to be copied by the Japanese, who, however, possessed a primitive black ware of their own in their hereditary tea-bowls. These were treasured out of all proportion to their ceramic merit, and are usually found (when found at all) enshrined in precious caskets innumerable times more valuable than their contents. All these Eastern wares continued to reign for seven hundred years and more, the despair of European ceramic chemists, who sought as desperately for the secrets of their pastes as their brothers, the alchemists, strove after the elixir of life and other unattainables. The finest oriental black did not occur, perhaps, until in the second half of the seventeenth century, the magnificent lacquer, often inlaid with pearl, of the Kang-he dynasty, appears in such forms as the bottle in the British Museum (No. 1450). Meanwhile there had been little doing in this colour in Europe except some rough work in Cistercian pavements and distinctly unornamental and "useful" vessels. On the superb Italian majolica of the late fifteenth and early sixteenth centuries the colour was too infrequently employed, and in too subordinate a manner, to be distinctive. It is almost a single stride, then, from the Orient back to Europe, and to the special subject of this volume. For now into the ranks of the great army of the black wares of the past falls one select company, forming a *corps d'élite*, because of both the comparative rarity and the great beauty of its members, who possess, moreover, the additional merit of being British born.

In the dawn of the eighteenth century appeared in Staffordshire a certain grave earthenware, composed of clay fired to the hardness and density of stone, and not only black upon the surface, as all the ancient wares had been, but permeated by the colour throughout its mass. It was unpainted, because even at its birth there were eyes to see the beauty of the play of light upon its uninterrupted surface. It was unglazed; its extreme closeness of texture rendered it impervious to water, and friction alone brought out a bloom and polish of greater refinement

PLATE X.

1

2

3

PLATE X.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 15¼ inches.

(Brit. Mus.)

FIG. 2.

Mark imp.: **WEDGWOOD.**

Height, 8½ inches.

(Brit. Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 15⅛ inches.

(Brit. Mus.)

than could be imparted by any fluid dip or salting process yet employed. Indeed, as eventually perfected, it actually surpassed many extremely hard natural substances in chemical "density," by which is meant the relative weight of any material to that of an equal bulk of water, both at 60° Fahrenheit. Assuming the weight of a given quantity of water to be 1, that of an equal bulk of this stoneware would be 2·9, or practically the same as that of natural basalt, and exceeding that of flint. A cubic foot of it would weigh more than 18½ lb. Its colouring, of course, like that of all its black forerunners, was mainly due to iron, introduced by different makers in differing formulæ, which will be given where possible in the course of this work. But the stain, to repeat, was not merely superficial, but homogeneous with the body, so that the edges of a broken fragment were as black as the surface. The ware, in short, was of black earth, and herein lay both its novelty and much of its peculiar beauty. So instantly did the hue recall antiquity, that from its advent it received the name of "Egyptian Black," by which it was exclusively known until its High Priest rechristened it with a title commemorative of his and its victory over its natural rival, the geological basalt. Both the solemn and sober colour, and the material, with its infinite susceptibility of purity of modelling, were certain soon to chime in with a new taste for classical chastity and severity which was fast possessing the land. There was only wanted the touch of a master's hand, and it was not long withheld. After a brief and modest prelude suddenly arose a symphony of wares which in nobility of tint, surface, and outline, and in technical supremacy, recalled the bravest days of old only to surpass them, seeming indeed to fulfil the utmost demands of art as applied to fayence. Not only the most perfect evolution of a colour cult of four thousand years, but very near to ceramic perfection, were the BLACK BASALTES wares of the last thirty years of the eighteenth century.

CHAPTER III.

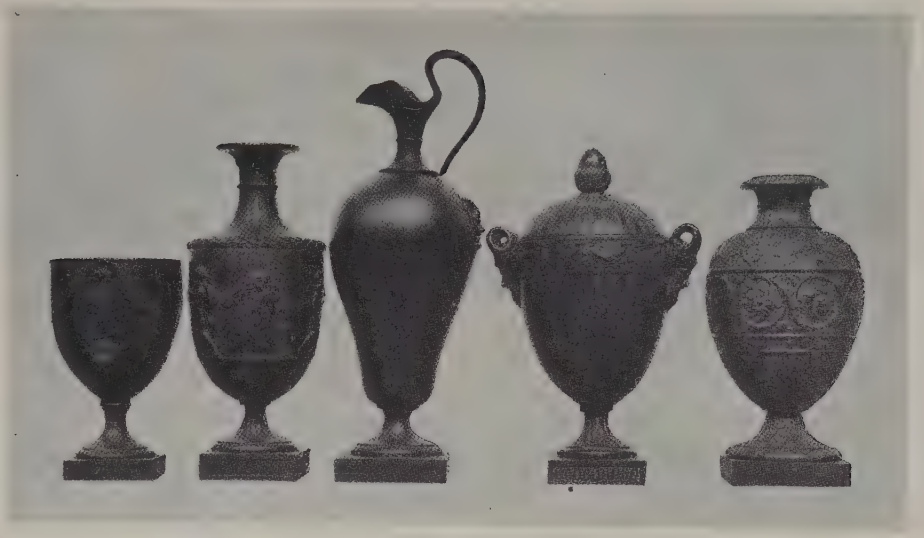
THE EARLY DAYS OF THE WARE.

EVERY circumstance of the actual origin of the true black Basaltes is enveloped in obscurity, the more exasperating alike from the frequency and the delusive decision of the allusions to it by the inaccurate ceramic chroniclers who lived nearest to the event. So inextricable, in fact, is the tangle, that the writer feels that he can do no more than present it as it stands.

The earliest writer on the subject was Dr Plot, who, in 1686, published a 'Natural History of Staffordshire,' including therein a description[1] of the Potteries, which even at that date were the pride of the county. Detailed though his account is, he makes no mention of any black pottery other than a ware "made of a hard-fire clay, of a duller whitish colour, and fully interspersed with a dark yellow, which they [the Burslem potters] use for their black ware." This body is subsequently "painted" with a "red slip, made of a dirty reddish clay, which gives ware a black colour." Here is obviously a description of some such "smother kiln" smoke-staining process as had existed in the country since Roman days. The red clay could have had no blackening qualities other than those derived from its impurities, amongst which

[1] It is quoted in full in Chaffers's 'Marks and Monograms' (1908), p. 624.

PLATE XI.



1 2 3 4 5

PLATE XI.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**
Height, 4⅜ inches.

FIG. 2.

Mark imp.: **WEDGWOOD.**
Height, 7½ inches.

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**
Height, 9¾ inches.

FIG. 4.

Mark imp.: **WEDGWOOD & BENTLEY.**
Height, 7½ inches.

FIG. 5.

Mark imp.: **WEDGWOOD & BENTLEY.**
Height, 6¾ inches.

(All from Etruria Mus.)

were, of course, metalliferous particles such as few of the Staffordshire earths are without. Plot, in fact, probably refers only to the dusky surface-darkened tygs, posset pots, &c., so characteristic of the time. So far so good.

But now, one hundred and forty-three years later, comes Dr S. Shaw with his 'History of the Staffordshire Potteries,' published in 1829,—a work which, for want of a better, has done duty ever since as the Old Testament of early ceramics. Shaw plunges us at once into uncertainty. He opens the Basaltic ball by announcing the discovery, in 1820, of a jet-black ware in a hole in the ground containing some pieces "of" (he plainly means *dated*) "1645," that is to say, forty years prior to Plot's narration, describing especially a tea-pot, globose in shape, with three mole feet, finely glazed with lead ore. This sounds so suspiciously like the shining black ware of exactly one hundred years later, now ascribed either to Whieldon or the Jackfield Potteries, that the idea at once suggests itself that Shaw's "1645" was a typographical error for 1745. The historian promptly suppresses the attribution, at least, by proceeding to state that these wares were the first attempts at Egyptian Black, being "rich in Basaltes and saturated with oxide of iron," some being glazed, some not. This effectually disposes of the Whieldon-Jackfield productions, which were founded on a purely red-earth body, innocent alike of basalt or iron. But the probability of a mistake of a century in the date becomes all the stronger. If it is not so, and supposing that Shaw intends to class the whole *trouvaille* under his date (which is by no means clear), he records a black ware, and a genuine one, unknown to Plot. Perhaps his "find" had better be dismissed altogether as historical evidence.

Two years after the publication of Dr Plot's account, two mysterious Dutchmen, John Philip and David Elers,—known

to all as men of gentle (some said noble) birth, to a few as learned chemists, or rather alchemists, but to none, apparently, as potters,—suddenly appeared in Staffordshire, and settled at Bradwell, in the very midst of what are now known as the Potteries. Swathing themselves in the deepest secrecy—their system of segregating and searching their workmen seems to have rivalled that of the diamond fields of to-day,—they immediately began to manufacture delicate little tea-table objects in red earthenware, of an excellence recalling the famous Arretine ware of eighteen hundred years before. These doings so greatly inflamed the jealousy of their professional neighbours, but the wares themselves so little the cupidity of the market, that, after standing a siege of twenty-two years, the pair retired from the country impoverished and disgusted, harbouring, doubtless, many bitter reflections on the incompatibility of pearls and pigs. The story has been told many times, best, perhaps, by Mr William Burton in his 'English Earthenware and Stoneware,'[1] and in Messrs G. W. & F. A. Rhead's 'Staffordshire Pots and Potters,'[2] to both of which masterly treatises the reader is therefore referred for this and most other facts of our ceramic lore. Let it suffice to say that the ill-used brothers, amongst their many other innovations, are *reported* to have made a black Basaltes ware. Once more Shaw is the authority, and this time his contribution bears the stamp of truth.

The first link in the chain of evidence must be in the nature of an anticipation of events. From 1768 until their removal to other quarters in 1773, Josiah Wedgwood and Thomas Bentley, the great Twin Brethren of British ceramics, maintained partnership at the Brick House, or "Bell Works," in Burslem. Amongst their apprentices there was a certain Richard Lawton, born in 1750, and still sufficiently vivacious

[1] Cassell & Co., 1906. [2] Hutchinson & Co., 1906.

1

2

PLATE XII.

FIG. 1.

Unmarked: (**Wedgwood.**)

Height, 13¾ inches.

(Vict. and Albt. Mus.)

FIG. 2.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 12⅝ inches.

(Vict. and Albt. Mus.)

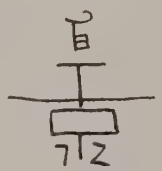
in Shaw's time to be interviewed either by the historian himself or on his behalf. The old man's tale is of exceeding interest in connection with the attribution of black Basaltes to the Elers fabrique. He related that his father, Thomas Lawton, had been friendly with a certain old Bourne, a bricklayer of Chesterton, near Bradwell, and had got from him many black teapots of a "dry body without any kind of glaze made by Elers," which had been preserved by the oldest families of the place. Lawton senior, indeed, seems to have been something of a specialist in black Basaltes, for the account goes on to say how he himself, having compounded clay according to the Elers' known formula, made from it articles "which suggested Wedgwood & Bentley's best black Egyptian." That this was no empty boast is substantiated by the final statement that T. Lawton actually prepared with his own hands the slip for Wedgwood & Bentley's first issue of Egyptian Black, which appeared, it is to be presumed, as nearly as possible a century after that of the Elers. Here, then, is good hearsay evidence in favour of the Dutchmen, which Miss Meteyard[1] amplifies by recounting how their discovery arose from observation of the black spots caused in the firing of such parts of their red ware as contained excess of iron.

Now descends again the cloud of obscurity, lowered first by Shaw himself. In another volume, 'The Chemistry of Pottery,' published a few years after the 'History,' Shaw definitely ascribes the origin of black Basaltes to a now unknown potter, one Wood of Hot Lane, who, he says,—and he mentions it as an innovation,— made "the ochreous brown clay and manganese into a coarse Egyptian Black in 1700." This looks bad for the Elers, but worse is to follow. In 1777 Wedgwood, in a most categorical and careful, not to say

[1] 'Life of Wedgwood,' vol. i. p. 138.

scrupulous,[1] summary of the ceramic work performed by the Elers, makes no mention whatever of any black, much less black basaltic, productions from the Bradwell works. No man of his day was better informed on ceramic matters than the master of Etruria; indeed, his personal recollection would have carried him back to days when Elers' black ware, if there were such, must still have been a novelty in the Potteries. What, then, becomes of his own apprentices, the Lawtons, and their story? The only certain fact about the whole matter is that no black piece even remotely attributable to the Elers themselves has ever been seen, though their warrantable productions in red clay are fairly numerous, and those of their school quite plentiful.

Coming to actual specimens, however, once more the cloud lifts for a moment. Figured in Pl. I., fig. 1, are two small Basaltes tea-pots which were almost undoubtedly produced by a certain small potter of Shelton, named Twyford, a neighbour of the Elers. So much is attested by an old potter and virtuoso, Enoch Wood (1759-1840) (*q.v.*), who possessed not only a superb collection, but an unrivalled knowledge of the Staffordshire pottery of that day. The attribution is further assisted by a mark upon the coverless piece, which appears to contain an undoubted T; thus—[2]



Now, says Shaw, the astute Twyford had got himself engaged as a "hand" in the Bradwell factory, insinuating himself therein

[1] Quoted in full in Miss Meteyard's 'Life,' vol. ii. p. 455.

[2] Not a facsimile.

1

2

PLATE XIII.

FIG. 1.

Mark imp.: **WEDGWOOD.**

Height, 19 inches.

(F. Rathbone Coll.)

FIG. 2.

Unmarked: (**Wedgwood.**)

Height, 10⅞ inches.

(Burslem Mus.)

by perseveringly looking so much bigger a fool than he was, that the Elers, ever on their guard against a chance genius amongst the crowd who spied daily and nightly on their processes (they had even installed a speaking-tube a mile long[1] by which to warn one another of the approach of an "undesirable"), were induced to take him in as an innocuous loon, to be themselves taken in by a first-class knave. It is so unlikely that Twyford, a man not otherwise distinguished for originality, should have invented the entirely original body of which these two pieces are made, that it is almost an irresistible inference that they are merely copies, or at best adaptations (for they are far inferior to Elers's known work, or even that of his imitators) of similar ware which he had assisted to make for his deluded masters.

Here intrudes a piece of evidence which tells equally for and against this provenance. Another Shelton potter, one John Astbury, became enrolled on the staff of the Elers soon after, and by virtue of precisely the same trick as Twyford; or rather by an improvement on it, for Astbury seems to have enlarged his fellow-conspirator's *rôle* of "softy" into a realistic representation of the last stage of mowing idiocy, the better to hoodwink the suspicious foreigners. In the British Museum (No. G. 40) is the black tea-pot of early Staffordshire make, stamped ASTBURY, figured on Pl. I., fig. 2.[2] The admirable official Guide to the ceramic department, with commendable caution, points out that "such a mark would have been most unusual in the time of the elder Astbury; it may, however, be that of his son Thomas, but too much stress need not be laid on the occurrence of a name which was very common in the district"; and in a footnote that, "The same mark has been found on a cream

[1] Mr Rhead actually possesses a section of these pipes, which is deposited at present in the Hanley Museum.

[2] A very similar piece, minus the lid, and with only a problematical Y remaining of the signature, is in the Holburne Museum, Bath.

ware service which cannot be earlier than 1770." All this is true enough, but it by no means non-suits this most interesting piece as another claimant to be the legitimate and direct heir of an unrecorded progenitor from the Elers factory. It may be something still more important. John Astbury died in 1743, aged 65. There exist pieces dating from long before this, some of which are certainly, some probably, marked by the potter responsible for them, *e.g.*, the numerous productions of Thomas and Ralph Toft (1660-1676), both known potters; Ralph Turnor (1681); Robert Shaw (1692); William Chatterly, also certainly a potter (1696); William Talor (1700); John Wright (1707); Joseph Glass (1710); John Meir, of Derby (1708), examples of all of which, and several more, will be found on the shelves of the British Museum. There was precedent enough, then, for the potter's signature on his ware. The most "unusual" feature of this particular instance is the position of the mark, at the bottom instead of the face of the piece, and the neatness of its typography, which appears to have been impressed by ordinary printer's type; but this was the almost universal practice at a slightly later date; it must have originated at some time, why not in the time of the elder Astbury, perhaps even with him?

Astbury, unlike Twyford, possessed high inventive qualities, and if he were indeed a freebooter of ideas, he was a very Robin-Hood amongst them, for he generously distributed his gains amongst his less equipped brethren. He was, in fact, quite equal to hitting upon not only this "unusual" method of marking earthenware, but upon the ware itself, and I am by no means convinced that this tea-pot is not his work, and our earliest known example of Basaltes—that is to say, a little prior to the Twyford pieces, and a little later than the close of the Elers' fabrique, about 1710. Everything about the piece itself is in favour of such an origin. It is extremely unlike anything ever

PLATE XIV.

1

2

3

PLATE XIV.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 14¼ inches.

(Author's Coll.)

FIG. 2.

Unmarked: (**Wedgwood & Bentley ?**)

Height, 8 inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 13 inches.

(Author's Coll.)

produced by the Elers, far more so than the Twyford pots. It is true that it is rather more homely than the majority of John Astbury's known imitative productions in the red body; but this points to an earlier rather than a later date, or at least to a different intention. Thirty years earlier John Dwight, an infinitely greater master, had confessed his failure to popularise refinement; the fate of the Elers' attempts we have already seen. Even the salt-glaze ware, which was then in the ascendancy, had to support its exquisite trays, tankards, bottles, and tea-ware, with the cottages, camels, and other ludicrosities which carried a laugh as well as liquid around the tea-table. And here the ultra-rustic modelling, the roughly moulded spout and handle, the uncanny little figure on the lid—presumably a figure of Britannia — all bespeak the work, not of the fastidious, deft-handed Dutchmen, nor even of an imitator, but of a native potter struggling with a new and unperfected body, and aiming to bring it into line with the bumpkin taste which was certainly the best customer of the time and locality.

But even supposing this controversial tea-pot to have been the work not of John Astbury but of his son Thomas, we are still undecided. There is still no chronological reason why, on the one hand, the secret of its body should not have been acquired from the Elers, or, on the other, why it should not be one of the earliest, if not the earliest representative of a purely native product. Thomas Astbury started his pot works at Lane Delph in 1725, eighteen years before the death of his father, and about fifteen after the departure of the Elers. Assuming him to have been from twenty-five to thirty years of age at the time of his first venture, he would well remember the Elers and all the stir about their methods. The pottery lads began early in those days. Josiah Wedgwood was at work at nine years of age, a partner at twenty-two, and a full-blown master-

potter before he was thirty. Into Astbury junior would certainly soon have been driven all the knowledge burgled from Bradwell by his histrionic parent, probably while that knowledge was still "hot"; for it is handed down that the pseudo-idiot, on his return from his day's work, used to make o'nights models embodying the knowledge stolen during the previous hours. At any rate, young Astbury would be certainly set to work when his father resumed his own business on his retirement, or, as report has it, his summary ejectment from the Dutchmen's service. *If*, then, the Elers really made black Basaltes, John Astbury was bound to have learned it from them, and his son from him; so that whichever (if either) of the two Shelton potters made this tea-pot, it would in that case certainly trace its genealogy back to the foreigners. But such "ifs and ands" do not, I admit, help much towards naming pots and pans. On the contrary, they seem to make confusion so much worse confounded, that I prefer to discard altogether the major premise, and to presume that our ware is an entirely original product of one or the other of the Astburys.

As to Twyford, unfortunately we know little of him beyond the fact, recorded by Shaw, that he began business near Shelton Old Hall, and that in 1829 a jug, "the only known specimen of his manufacture," was still preserved in the neighbourhood. The dates neither of his birth nor death are recorded, so that it is impossible to place his two tea-pots relatively to the Astbury specimen. It can only be a matter of a very few years either way. In any case the reader, in looking at these three insignificant pieces, may safely assume that he is in the presence of a triad of "Gossips of the Prime" of black Basaltes.

Following upon this obscure birth of the ware in or about the year 1700, comes an equally obscure childhood. The Elers fled from the Potteries in 1710, to settle near London

PLATE XV.

1 2 3

4 5 6

PLATE XV.

FIG. 1.

Mark imp. : **WEDGWOOD.**

Height, 10⅝ inches.

FIG. 2.

Mark. imp. : **WEDGWOOD & BENTLEY.**

Height, 8¼ inches.

FIG. 3.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 11½ inches.

FIG. 4.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 7½ inches.

FIG. 5.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 9¾ inches.

FIG. 6.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 7¾ inches.

(All from Burslem Mus.)

for a time, pursued by a startling suggestion from Shaw that they were now responsible for the foundation of the Chelsea Porcelain Works, the date of whose origin—as Shaw himself states in another place—cannot, as a matter of fact, be placed at less, and probably more, than thirty-five years after the advent of the Elers. For many years after their departure from the scene of their unmerited tribulations, the only evidence as to black ware is purely documentary and hazy. A list drawn up in 1776 by Josiah Wedgwood, who took a keen antiquarian interest in his craft, accounts for nine potters making black ware in Burslem, and four in Hanley, at the beginning of the eighteenth century; but whether the allusion is to black Basaltes or to the undoubtedly more common black-glazed red-bodied earthenware is not stated. I strongly incline to the latter, since much of it is still to be found; whilst of true early Basaltes of the type of the Twyford and Astbury pieces, there is little or none. For the information of any collector fortunate enough to light upon a marked piece by any of these primitives, their names are as follows:—

BURSLEM.

Thomas Wedgwood.	Richard Malkin.	Aaron Wedgwood.
Robert Daniel.	John Adams.	John Simpson.
Thomas Malkin.	Robert Adams.	Isaac Malkin.

HANLEY.

William Simpson.	Hugh Mare.
John Mare.	Richard Marsh.

A gleam of light is thrown on the matter by Shaw's statement that Thomas Wedgwood made a good deal of the kind of black ware such as formed his "1645" *trouvaille* "long before he (and his brother John) erected the Big House" (*i.e.*, before 1750), it being much in request about 1740. It will be remembered that some of these pieces were glazed, and

some not, so that a portion at least of this early eighteenth-century output was in the purely black body. Beyond this we know nothing, until, about 1768, the ware suddenly emerges into the full light of day, springing perfect, straight from the head of the Jove of British fayence, to wit—

JOSIAH WEDGWOOD.[1]

[1] Medallion modelled by William Hackwood (Brit. Mus.)

1

2

PLATE XVI.

FIG. 1.

Mark imp. : **WEDGWOOD.**

Height, 18⅞ inches.

(Liverpool Mus.)

FIG. 2.

Unmarked : (**Wedgwood & Bentley ?**)

Height, about 18 inches.

(Vict. and Albt. Mus.)

CHAPTER IV.

JOSIAH WEDGWOOD.

(Working period, 1758-1795.)

THE name which heads the above-quoted list of Burslem potters is that of the great Josiah's father, then in occupation of the Churchyard Works, which he had inherited about the year 1715 from Thomas, his own parent. For twenty-four years Thomas Wedgwood 2nd laboured here, adding his own speciality, the manufacture of white moulded ware of a superior type, to the "black and mottled earthenware, of the kind commonly sold to the cratemen, . . . coarse baking dishes, milk pans, crocks, pots, porringers, and pitchers,"[1] which had been the beginning and end of his predecessor's ambition.

Whether or not amongst this output there was anything in the nature of a basaltic stoneware is not recorded; from the nature of the wares enumerated it is exceedingly doubtful. Probably the innovations of the two Shelton potters so close to the southward, or of the unpopular foreigners lately departed from Bradwell, quickened but little the pulse of this "good-tempered, unambitious man" whose "circumstances were easy."[2]

But like many another man "cursed with a competence," Thomas Wedgwood was unwittingly to be the cause of the

[1] Miss Meteyard's 'Life,' vol. i. p. 190.

[2] Ibid., p. 200.

greatest revolution which had ever occurred in his sleepy trade. Bringing up the rear of a family of thirteen children, appeared, in July or August 1730, the babe who was to rescue them all from oblivion, his craft from barbarism, and black Basaltes in particular from its primeval obscurity to a place in the very forefront of the triumphs of fictile art. Beyond this most momentous event of his life, little of Josiah Wedgwood's biography will be related here. It has been told to admiration by Miss Meteyard in her classic 'Life,' and in many other works based for the most part on those two most delightful volumes. It is sufficient for the present purpose that he was born, that from 1739-1751 he worked as pupil, then as apprentice to his brother, a third Thomas, who inherited the Churchyard Works on the death of Thomas 2nd, and that after one tentative partnership in 1752 with Harrison and Alders, two dull potters of Stoke-on-Trent, and another more fruitful collaboration with the famous Whieldon of Fenton which expired in 1758, he established himself on his own account, and wrought many wonders first in the Churchyard Works, the scene of his pupilage, next in the Ivy House Works, and finally in the Brick House Works, all in the same town of Burslem. The migration to the last-named place occurred between 1762 and 1764.[1] From this place and date he takes possession of our particular stage, to play his part with so much genius that he has long obscured, and unjustly obscured, the talents of the lesser, but still great men, who trod the ceramic boards around him. No small part of the purpose

[1] It will assist the reader to keep in mind the different periods of Wedgwood's career as a master-potter :—

Experimental Period—		
Ivy House and Churchyard Works	1758-1763	Burslem Period — Wedgwood alone.
Brick House Works . . .	1764-1768	
Fine Period—		
Brick House and Etruria Works .	1769-1773	Wedgwood and Bentley Period.
Etruria Works only . . .	1773-1780	
Etruria Works	1780-1795	Wedgwood alone.

PLATE XVII.

1

2

PLATE XVII.

FIG. 1.

Unmarked: (**Wedgwood & Bentley.**)
Height, 9¾ inches.
(Vict. and Albt. Mus.)

FIG. 2.

Marks imp.: **WEDGWOOD.**
Heights, 6⅛ inches, 9 inches, 7½ inches.
(Etruria Mus.)

of this volume is to turn a little of the limelight on them also, after full justice has been done to the transcendent merits of the "star," who not only shone brightest, but rose first amongst them.

Not yet, however, though his presence already fills the scene, are we to be allowed an actual sight of the great actor. For a long period it is as if he was only heard speaking from the wings. During the first ten years of his sole mastership at the Ivy House and Brick House, Wedgwood was not only incessantly experimenting, but he actually perfected many special kinds of ware, amongst them the red "engine turned" —an improvement of a legacy left by the Elers — the famous "Cream colour" or "Queens' Ware," the "Green and Gold," the "Blue necked" vases, and finally, the black Basaltes.

To evolve the latter he seems to have done little more than carry further a process which both Twyford and Astbury must have employed — viz., to impregnate intentionally with oxide of iron the native clay, which was already strongly stained with this natural chemical. The main colouring matter, locally termed "Car," was, as Shaw states, present to a large extent as a sediment in the surface-drainage from the neighbouring coal-fields. It was often so plentiful that, settling in heaps in the bends and shallows of the streams, it dammed and diverted the current, when it was readily gathered, dried on the bank, and sold at a guinea a cart-load. This deposit, says Shaw, Wedgwood obtained of superior quality, which gave a better grain and a blacker dye than heretofore. Beyond this, the introduction of a proportion of manganese, of the west-country clays, to give greater refinement to the body, and of infinitely more care in cleansing, levigating, and sifting the various ingredients, probably constituted the sum total of Wedgwood's improvements on the black stoneware of his predecessors. A few years later Wedgwood himself described his production in the misleading

terminology of the day as "a fine black porcelain bisque," adding with more truth that it was "of nearly the same properties with the natural stone, it receives a high polish, serves as a touch-stone for metals, strikes fire with steel, resists all the acids, and bears without injury a stronger fire than the basaltes itself." The date of the first emergence of the material from the chrysalis stage is placed by Miss Meteyard at 1762, by Professor Sir A. Church four years later. It was certainly between these years, possibly when the assumption of the Brick House gave increased facilities for production. Yet there is not, I believe, a single piece of black Basaltes in existence which can be unhesitatingly ascribed to this Burslem period. The difficulty of authentication is doubled by the facts that at this period Wedgwood was undoubtedly haphazard in the practice of marking his wares, and because his black ware itself seems to have burst forth in such immediate perfection that, except in highly ornamented pieces, very little difference can be discerned in its quality throughout the whole period of its production. There is every likelihood that the first issues were of "useful" ware only, the only known Burslem pieces of any colour being of this nature; but of all the examples of early black Basaltes which I have seen, there is not one which can be ascribed, even by reasonable conjecture, to the Brick House Works. But the day of greater things broke quickly, and once more divinity came from a machine. Some time early in 1764 J. Baddeley, a noted lathemaker, smith, and probably potter, of Eastwood, near Hanley, on the suggestion of T. Greatbach, a "turner" at Palmer's Pottery at Hanley (*q.v.*), effected great improvements in the turning-lathe, which in one form or another had long been in use in the Potteries. By what discreditable means he obtained his improvements will be told later; sufficient here that he had done so to such effect that Wedgwood, by far the most "alive" man in the

PLATE XVIII.

1

2

3

PLATE XVIII.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 12 inches.

(Brit. Mus.)

FIG. 2.

Mark imp.: **WEDGWOOD.**

Height, 13½ inches.

(Burslem Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 16½ inches.

(E. J. Sidebotham Coll.)

district, not only instantly discerned the potentialities of the new contrivance, but actually tried to secure it as a monopoly, by offering Baddeley the extravagant figure of twelve guineas a-piece for his lathes, if the inventor would bind himself not to sell them at a less price to any one else.[1] The astute master-potter probably knew well that such a sum, in those days worth many times its present value, would be practically prohibitive to his rivals, and at this time he could as well afford to secure as he could ill afford to give away so substantial an advantage. A few years later it was different, and we find him writing somewhat shamefacedly of his attempted aggrandisement in the matter of lathes, reminding his partner that "we have renounced those narrow selfish views."[2] Although Baddeley refused the tempting offer, his lathes were quickly in the Brick House workshops. There, like every other ceramic adjunct, they soon became improved out of all knowledge by the ingenious assiduity of Wedgwood, who from this moment seems to have had these tools fairly on the brain, procuring even French and Latin books on the subject of "turning," which he entreated his friends and ordered his apprentice nephew to translate. In short, he rode furiously his new "hobby-horse."[3] But any steed mounted by this man was bound to be "a good 'un to follow, a bad 'un to beat." In this new machine-tool Wedgwood perceived a sudden smoothing of the road toward the goal on which his mind was ever bent, the production of wares which should rival the masterpieces of the ancients in shapeliness and accuracy of contour, and outrival them in composition. Having patiently broken in his steed, he tried its paces on engine-turning his red tea-ware. From this date, therefore, are to be attributed those finely-potted, light, "papery," unglazed

[1] Shaw's 'History,' p. 188.
[2] Wedgwood to Bentley, February 22, 1768.
[3] Miss Meteyard's 'Life,' vol. i. p. 337.

red tea- and coffee-pots, covered with marvellously engraved chevrons, chequers, and zigzags, which, much as they delight the collector, annoy his philolabellous mind by the rarity of any distinguishing mark upon them. For he knows that the pattern was soon issued by several able "red" potters, notably Palmer of Hanley, and the Woods of Burslem. Their productions, however, in other respects as excellent as Wedgwood's, are usually to be distinguished from their prototype by a high glaze of admirable clarity inside and out. But with Wedgwood this sally was but an exercise gallop. Before the year was out, he had trained his lathe to one of the most beautiful feats applicable to fayence, that of fluting; and immediately a triumph was at hand. Once more uncertainty steps in as to his precise employment of this discovery during the remaining time at the Brick House Works. Most probably it was chiefly applied to black Basaltes wares,—none other responded so kindly to the device,—and to those of a simple type; for it is certain that Wedgwood had so far done little more than experiment on purely ornamental pieces in this body.

All this time at Burslem was to Wedgwood a period of feverish preparation in every branch, and it is impossible to say now how much of actual results he allowed to appear. He was gathering his powers together for a mighty effort. Sufficiently supported by the enormous sales of his cream colour table-ware, he seems to have regarded all other productions as so many trials of strength, and was genuinely astonished when the public rushed to buy his sketches. Even as late as 1767, when most of his experiments must have been far advanced, we find him recording with surprise that his "vases sell, even in the rude state they are now, for such they appear to me when I take a view of what may be done."[1] "*What may be done!*" It was at this time the legend ever before his eyes,

[1] Wedgwood to Bentley, May 27, 1767.

PLATE XIX.

1

2

3

PLATE XIX.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 12¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **WEDGWOOD** (& **Z.**)

Height, 6⅜ inches.

(Brit. Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD.**

Height, 20 inches.

(F. Rathbone Coll.)

the "*als ek kan*"[1] of the humble old Dutch painter who longed in vain for the blessedness, vouchsafed to the Staffordshire potter, of declaring that at last he was "absolute" in his art. Wedgwood must have had a happy life. His artistic insight, wonderfully great considering his environment, had its perceptible limitations, and it was happily wedded to a craft not beyond its scope. In the manufacture of fayence, place it as high as you will, there is yet an attainable stage, where it may be declared, of both material and design, "thus far and no further"! Herein it differs from the fine arts—painting, sculpture, etching, whose knights are ever tormented, as exquisite old Van Eyck was tormented, by sudden apparitions and fadings of a Holy Grail of an unattainable perfection. Wedgwood, on the other hand, was to be satisfied with his life's work, and his reign of "absolutism" was not far off.

In 1768 and 1769 occurred the two most important events of his life. The first was the partnership with Thomas Bentley, the cultured, courteous merchant of Liverpool, whom Wedgwood was to honour and trust as his "other self" until his friend's untimely death a dozen years later. The second event was the removal of all the plant and staff relating to ornamental production from the Brick House Works to the large, newly-built factory near Stoke-on-Trent, which immediately became famous, and has remained so to this day, under the title of Etruria. Under the double inspiration of communion with a man of taste and increased elbow-room, Wedgwood's technical skill burst suddenly into flame, like a relieved volcano. From this day he sprang from strength to strength. Like a Titan playing with boulders, he picked up, perfected, and tossed aside one by one the most elaborate ceramic "bodies," which have remained as standards, and not easily attainable ones, to every potter who has come after. But if he did not

[1] "The best I can do, not the best I would like to do," inscribed by Van Eyck on a portrait.

consciously feel the artistic limitations of his pursuit, he implicitly obeyed them, thereby, perhaps, proving himself the greater artist. In *material* he felt himself to be a discoverer, a climber of untraversed heights; but he seemed to know by instinct that, in *design*, the uttermost peaks of legitimate invention had long ago been crowned. In this respect his genius was purely retrospective; I am not aware that in all his career he evolved a new shape, or even ornament. It is probably a fair and full synthesis of his claims to originality to say that he first dared to marry the wealth of the European renaissance to the severe purity of Hellenic contour.

Every circumstance of the age conspired to feed the flame of antiquity whilst it smouldered in imprisonment during the years at Burslem. A wave of classicism was sweeping over the land, submerging every art, even those least adapted to it. In painting, poor Richard Wilson, the greatest technical genius of British landscape, had returned from Italy, dreaming of nothing but temples, sarcophagi, Niobes, urns, and Virgilian groves. It is alleged by historians that he fared badly, and indeed it would be somewhat surprising if the "cit," the picture buyer of that day as of this, had any more marked appetite for the "light that never was on land or sea." Considering, however, that nearly every picture Wilson painted was engraved by the finest burins of the day, it is absurd to contend that his works were alien to the tastes of his public. In architecture, the brothers Adam were busily construing Wilson's temples into stone and stucco. In close attendance was "Capability Brown," running from county to county, quoting Horace, and surrounding every porticoed and colonnaded seat with grottos, vistas, "pieces of water," and other dilutions from Terni and Tivoli. Indoors, first Chippendale, then Sheraton, pruned ruthlessly the sturdy limbs of Jacobean and William-and-Marian furniture into the spindles and sinuosities of a second-hand classicism from Paris. Literature, even the lightest, was stuffed

PLATE XX.

1 2 3

4 5 6

PLATE XX.

FIG. 1.

Height, 10⅜ inches.

FIG. 2.

Height, 16¾ inches.

FIG. 3.

Height, 10¼ inches.

(Above from Etruria Mus.)

FIG. 4.

Height, 7½ inches.

FIG. 5.

Height, 9¾ inches.

FIG. 6.

Height, 7¾ inches.

(Above from Burslem Mus.)

All marked **WEDGWOOD.**

with learning. Damon and Pythias, Corydon and Amaryllis, Seneca, Cato, and the whole host of "has beens," argued, frowned, or canoodled through many a page of ineffable dulness. In mundane affairs, one Latin motto introduced a receipt for hair-wash, another bowed out the narrative of a ball at Lady Cork's. A classical quotation was a dreaded "facer" in the law courts, the "nub" of a joke, the bitterest tear over a coffin. In short, in no epoch of the world's history has the grave of the past so plentifully given up its dead, as in the most British century of all our history, the eighteenth.

But of all the arts and crafts thus affected, probably the only one which received a legitimate colouring was that of ornamental ceramics. It was, to repeat, an inevitable influence. The art had been already completed in antiquity, and whether Wedgwood knew this or not, he himself proved most signally that he could do no more than show that it was not exhausted. From the earliest days at the Brick House he mused unceasingly on "antiques," and especially vases, and, once more, he was fortunate in his *milieu*. This was a time when every young nobleman, having made the "grand tour" of Europe, returned home laden with relics from Italy and Greece. Friezes, urns, vases, fragments of tombs and pavements, flowed into this country with every tide, the spoils from countries which were too despondent about the present, and fearful of the future, to resent being robbed of the treasures of the past. About 1763, Mr, afterwards Sir William, Hamilton (the Hamilton of Nelson's Emma), British envoy to the degraded Court of Naples, began the wonderful collection of Greek, or, as they were then called, "Etruscan" vases with which a few years later he was to enrich the British Museum. The Duke of Northumberland and half a dozen other noblemen followed suit. Soon everyone who was anybody collected something, gems, cameos, bronzes, until it argued oneself unknown not to know the work, or at any rate the names, of Nicosthenes, Syries, of Epitynchanos or Pamphaios.

And every noble cabinet flew open as if by magic to the enthusiastic Wedgwood. Nor were these the only sources of inspiration. In 1762, James, or "Athenian," Stuart had published the 'Antiquities of Athens,' which earned for him both his sobriquet and a large practice in parthenonising the designs of every British architect who would stand it. In 1766 and 1767 Hamilton issued four finely illustrated volumes upon vases; and Wedgwood was already so learned in the cult, that he somewhat pooh-poohed the *edition-de-luxe* as representing the antique pots to be finer than they really were.[1] Not long after he could find nothing new in a vast collection of engravings of vases belonging to the University of Oxford. Other noble tomes were extant from foreign lands, notably from France, where De Caylus and Mariette represented respectively the very summit of criticism and "collectorism." Wedgwood read everything, saw everything, interviewed everybody, and just before his actual alliance with Bentley was able to assure his prospective partner that "I have got the start of my brethren in the article of v . . . s [vases] further than ever I did in anything else, and it is by much the most profitable I have ever launched into." What these vases were, other than the "cream colour" and "blue necked," we have now more than conjecture. In July 1768, says Miss Meteyard,[2] "some black marble vases of extraordinary beauty were set down in an invoice"; and in a footnote to the waybill consigning them to London, we find the first mention by Wedgwood himself of vases in black Basaltes. He enjoins his salesman in the Newport Street showroom to call them "Etruscan," by which name the plain Basalt vases are always referred to until the appearance of the encaustic-painted pieces (see p. 113) at later date. They have evidently now passed the "rude state," and are probably actually his first consignment of fine examples; for Cox, the salesman, receives many injunctions as to their

[1] Wedgwood to Bentley.

[2] Vol. ii. p. 67.

PLATE XXI.

1

2

3

PLATE XXI.

FIG. 1.

Height, about 18 inches.
(Messrs Wills and Simmon's Coll.)

FIG. 2.

Height, 13½ inches.
(Vict. and Albt. Mus.)

FIG. 3.

Height, 17 inches.
(Vict. and Albt. Mus.)

All marked **WEDGWOOD.**

price and proper handling. He is not to "mind their being thought dear," nor "to keep them open in the rooms," but to hold them back as *bonnes bouches* to "show only to People of Fashion," capital letters and all! In the first half of 1768, still prior to Bentley's official appearance as partner, we learn of the production of black vases covered with a varnish which exactly imitated the effect of bronze. The first pair successfully turned out—the first also, it may be noted, mentioned as being ornamented with Satyrs' heads — were sent *viâ* Bentley to a Liverpool lady in August of that year; and in a covering letter to his friend Wedgwood bewails that these are the sole survivors of a whole kilnful of such vases, the rest having perished owing to the extreme delicacy of the process. Such, he warns Bentley, are "the disappointments you must expect to meet with, when you become a Potter."[1] Whatever the Liverpool merchant thought of his coming tribulations, he hastened to meet them. On November 14th 1768, the business books at Etruria were formally opened in his and Wedgwood's joint names, and from this auspicious day dates the magic legend — the Patent of Nobility in British ceramics—"WEDGWOOD & BENTLEY."

[1] Wedgwood to Bentley, August 1768.

CHAPTER V.

WEDGWOOD AND BENTLEY.
1768–1780.

EARLY DAYS OF THE PARTNERSHIP.

If it be asked—Of what nature were the very first pieces to be impressed with the mark of the renowned partners? we are at once confronted with another of those long and indecisive arguments unfortunately too common in the study of ceramics. The point, however, is of considerable importance to the collector, and there is enough evidence to establish at least a promising claimant, one, moreover, of special interest here by reason of his clay and colour. On Pl. II., fig. 1, is figured a shapely little tea-pot adorned with festoons, and perched upon a plate of identical design. Somewhat humble an object with which to introduce the magnificent *œuvre* of Etruria; but "great events from trivial causes spring," and this tea-pot has that concealed about it which renders it of surpassing interest. Impressed on the bottom, in fair unmistakable type, is the mark B. & W.; at the base of the handle are stamped the letters I. G.; the plate bears no mark. Now no one, so far as I am aware, has mentioned the mark B. & W. since Miss Meteyard, in her 'Handbook of Wedgwood Ware,' wrote the following remarks upon it in 1875:—

"*An extremely rare mark, 'B. & W.,' is known to collectors.*

PLATE XXII.

1

2

3

PLATE XXII.

FIG. 1.

Unmarked : **(Wedgwood.)**

Height, 9¼ inches.

(Etruria Mus.)

FIG. 2.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 9¼ inches.

(Hanley Mus.)

FIG. 3.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 5⅜ inches.

(Liverpool Mus.)

There is an example in the Bragg collection.[1] *It is impressed on a basaltes tea-kettle. . . . The quality and style of the ware leave no doubt of its being Wedgwood's make. The owner* [*i.e.*, Mr Bragg] *is of opinion that it was perhaps a piece produced in the days when the question of a separate and distinctive mark for the fine art productions, in which alone Bentley was a partner, was being settled. But the truth more probably is, though the mark may belong to the period prior to the adoption of the medallion with raised letters—'Wedgwood & Bentley, Etruria,'—that it was used not only then but afterwards, and the placement of the 'B.' before the 'W.' was merely a workman's oversight, using, as he must have done, a distinct tool for either letter. The 'W.,' 'B.,' and '&' were clearly not together on one piece of metal, and therefore the placing of the cart before the horse was not an unlikely occurrence in those days, when not one workman in ten knew his A B C.*"

In support of her contention, Miss Meteyard goes on to quote a similar error, in this case of "1085" for the year "1805," on a Basalt tripod pastille-burner, also in the possession of Mr Bragg. It is rather the custom of the "know-alls" nowadays to look askance at Miss Meteyard's knowledge of her subject. I have met, too, with venerable connoisseurs who smile at the enthusiastic Bragg and his infallible test of old ware by the "infant's flesh" touch. For Mr Bragg I can vouch nothing, save that the uniform genuineness of the pieces which have come down from his collection are good evidence of his skill in selection; but for the gifted woman, who in a day of ceramic ignorance, indifference, and execrable taste, found means to write a critical biography of such surpassing merit as the

[1] Mr John Bragg, of Handsworth, Birmingham, was an ardent and learned collector of old Wedgwood, especially of the black Basaltes group. Many of the pieces engraved by Miss Meteyard were from his collection, as was the fine bulb-pot figured on Pl. XXX., fig. 1, of this volume.

'Life and Works of Wedgwood,' no praise can be too high; and, it may be added, no reliance too great, for it is certain that Eliza Meteyard was as good a connoisseur of "Wedgwood" as the majority of the cognoscenti of to-day. If, then, Bragg was her equal in judgment,—she constantly defers to him as her superior,—his tea-kettle, and consequently the tea-pot on Pl. II., are actually productions of Wedgwood & Bentley. Supposing, further, Bragg's surmise about the origin of the mark to be correct, both pieces would date from the earliest days of the partnership; possibly, even, not from Etruria, but from the Brick House Works at Burslem, which were retained for the production of "useful" ware until 1773.

Bragg's suggestion is by no means contemptible. It is clear that Wedgwood and Bentley were in league—and therefore may have issued a certain amount of tentatively marked ware—some little time before the inauguration of the new works at Etruria. The date of that event we know beyond doubt to have been June 13, 1769. We know precisely, also, what were the first pieces actually to emanate from the factory (see Pl. II.) But by that date, as has been seen, the friends had already been in partnership for more than seven months. Indeed, though it has never been recorded, I much suspect that the collaboration was of considerably older standing, for early in 1768, and even in the year before, we find Wedgwood writing to Bentley upon matters, and in terms, only intelligible between men interested in the same business. Such letters may be easily picked out from the correspondence recorded by Miss Meteyard. At any rate, it is more than a probability that the ceremonial "first-fruits" of June 13, 1769, were first-fruits only of Etruria, not of her masters' alliance. It is true that Bentley's partnership was supposed to be confined to "ornamental" ware only. Sir A. Church goes so far as to state[1] that his name occurs on "useful" pieces only by accident.

[1] 'Josiah Wedgwood, Master Potter.' Seeley & Co., 1903, p. 81.

PLATE XXIII.

1

2

PLATE XXIII.

FIG. 1.

Mark imp.: **WEDGWOOD** (& "**Z.**")
Height, 13¼ inches.

FIG. 2.

Mark imp.: **WEDGWOOD.**
Height, 9⅝ inches.

(Both from Vict. and Albt. Mus.)

Mr F. Rathbone, however, undisputed expert on Wedgwood marks at the present day, says nothing about "accident" in his elaborate classification of the fabrique impressions,[1] and indeed the partnership stamp occurs on "useful" ware, as defined by Josiah himself—"such vessels as are made use of at meals"[2]—far too frequently to be fortuitous. Probably the partners, like the collector of to-day, had considerable difficulty in deciding whether such pieces as those figured on Pls. LII. to LV. were more useful than beautiful, and gave to beauty, like other juries, the benefit of the doubt.

The mark "I. G." at the base of the handle it is impossible to assign. In factories other than Wedgwood's, it was a common practice for the modeller of the piece to impress his initials in this place; at some potteries—*e.g.*, that of Birch (*q.v.*)—it was an invariable custom; and it may well have prevailed to some extent at Wedgwood's works before he introduced his rigorous and unkind rule of "no signatures by workmen," which a few of his men, jealous of their handiwork, sometimes evaded by stealth. The only modeller whose name corresponds precisely to these initials is Isaac Gosset, who, born in 1713 and dying in 1797, may have been in Wedgwood's employ from first to last. The only pieces known to be from his hand, however, are of a more ornamental type than tea-pots, but it is not impossible that he "tried his 'prentice hand" upon the humbler ware. But there were probably many less important "I" or "J. G.s" than Gosset, a John Greatbach for sure, unless the Potteries families have altered very much in nomenclature since that time, which they assuredly have not. Finally, there is nothing about this tea-pot itself to put it out of court as an early Wedgwood & Bentley production. Both it and its plate are admirably potted, light, perfectly proportioned and "poised" (so often a good but incommunicable test of excellence), hard and

[1] 'Catalogue to the Etruria Museum,' 1909, p. 31.

[2] Wedgwood to Bentley, September 3, 1770.

close in texture, the body free from "faults" or bubbles, the fluting sharp and accurate, the relieved festoons perfect in delineation and application. In short, it is as fine a little piece as its quiet ornamentation admits of,[1] and if the masters of Etruria were not actually responsible for it, they have no cause to stir in their honoured graves at being accused of it.

There is another hypothesis as to the origin of this piece, which I offer with all humility, for the double reason that it is my own, and opens a new and somewhat startling field of conjecture. It is as follows. Closely allied with Wedgwood by ties both of friendship and commercial dealings was Matthew Boulton of Soho (Birmingham), the greatest metal-worker of the eighteenth century, subsequently world famous for his partnership with James Watt of the steam-engine. Between the two great captains of industry passed an immense amount of business, chiefly in the form of vases sent from Etruria to be mounted in ormolu by the "Prince of Soho." But Boulton almost undoubtedly manufactured pottery on his own account, a fact so new to ceramics that it can only be admitted on the fullest proofs. Strangely enough, these are to be derived chiefly from no less famous a work than Miss Meteyard's 'Life of Wedgwood,' at least so much appears to be clear to me from the following references and quotations, about which the reader must form his own conclusions:—

Vol. i. p. 453.—"Mr Boulton had already earned considerable reputation both for himself and for Soho, and was about, as we soon shall find, beginning a rivalry with Wedgwood in the manufacture of Vases, which was, however, soon brought to a close when Boulton entered into partnership with Watt."

[1] The lid does not probably belong to the piece, though of approximately contemporary manufacture. "Borrowed" lids are exceedingly common on old ware, and the collector will do well to have an eye for this when making a purchase.

1

2

PLATE XXIV.

FIG. 1.

Unmarked : (**Wedgwood.**)

Height, 11¾ inches.

FIG. 2.

Mark inc. : " K " (**Wedgwood.**)

Height, 10 inches.

(Both from Author's Coll.)

All the following extracts are from the second volume of the same work :—

P. 26.—"Even pottery entered speculatively into the list of productions [*i.e.*, of Soho], and it is not improbable that, but for his partnership with Watt, . . . Wedgwood would have found a formidable rival in his friend, Matthew Boulton."

P. 75.—A confused reference first to Boulton's *metal* vases, next to those of *earthenware*, "the outline drawings of which are signed with the name of Francis Mayne, a manager . . . in the ornamental department at Soho." The whole is rendered altogether inconclusive, telling, or not telling, equally either way, by an illustration of a vase "*for* Soho."

The next two quotations show that in 1768 Wedgwood himself had a very real fear of Boulton's prowess :—

P. 76.—Wedgwood writes to Bentley : "We have an order from Mr Boulton for some bodies of Vases for mounting, which I must either comply with or affront him, and set him trying to get them elsewhere, and they are so simple, the drawings he has sent me, that he may get them done." Miss Meteyard truly adds that "Wedgwood . . . appears to indicate by this that Boulton is treading beyond his own domain."

Pp. 96, 97.—"Mr Boulton . . . proposes an alliance betwixt the Pottery and metal branches—viz., that we shall make such things as will be suitable for mounting, . . . and he will furnish them with mounts. . . . Perhaps you [*i.e.*, Bentley] would rather he let them alone. Very true, but he will be doing, so that the question is whether we shall refuse having anything to do with him, and thereby affront him, and set him doing them himself, or employing his friend Garbett."[1]

The next three extracts appear conclusive :—

P. 121. — "Mr Spermont [*i.e.*, the late manager of the

[1] Garbett was an influential Birmingham man, engaged in the manufacture of ingredients in demand by the surrounding industries.

Chelsea Porcelain Works] . . . remained in England, and seems ultimately to have entered into some sort of business connection with Boulton, at Soho."

P. 212.—"It was at this date [*i.e.*, 1769] Boulton . . . took M. Spermont of the Chelsea works for a time into his employ, and contemplated the manufacture of Vases for themselves."

Miss Meteyard proceeds to quote a letter on the subject from Wedgwood to Bentley: "Mr Cox [*i.e.*, Wedgwood's factotum] . . . called at Messrs Boultons' to look at their manufacture. They showed him how to make buttons and watch-chains, but would not permit him to see their vase work, and only showed him a few pairs of finished ones. I find they are affronted at my not complying with their orders for the vases to be mounted. This they mentioned to Mr Cox, and told him that though I had refused them, they had been offered vases for mounting by several potters, but were now determined to make the black vases (earthenware vases, they took care to tell him) themselves, and were building works for that purpose. They talked to him in a style and manner of Rivals to us, big in their own conceits, with some mighty blow their uplifted hands were prepared to let fall upon us."

P. 217.—Wedgwood writes to Bentley: "We are every day suffering more disgrace at Mr Boulton's from some of my first vases (compared as they must be by all his company) with those of Soho.

The next is less clear—

P. 222.—Wedgwood writes to Bentley: "Mr Boulton . . . showed me some bodys and necks made of porcelain, coloured green, to be mounted in ormolu."

P. 255.—Wedgwood writes to Bentley from Bath: "We met with a large assortment of Mr Boulton's vases in a very rich shop in the Market Place." Quite possibly a reference only to metal vases.

PLATE XXV.

1

2

PLATE XXV.

FIG. 1.

Mark imp. : **WEDGWOOD.**

Height, 9½ inches.

(Burslem Mus.)

FIG. 2.

Unmarked : (**Wedgwood.**)

Height, 11½ inches.

(Etruria Mus.)

Here is proof that Boulton at least "handled" earthenware of a more ornamental type:—

P. 274.—"To meet this new demand for English fayence, the great commercial houses became gradually large exporters. The amount of useful ware which passed through the hands chiefly of Boulton, &c., . . . at this date is almost incredible."

P. 401.—"Cameo [*i.e.*, pottery] buttons were suggested. . . . Boulton had already manufactured this kind of button." And Wedgwood writes to Bentley: "They [*i.e.*, Boulton] have done some cameos for vases in that way."

Again, in the matter of camei:—

P. 402.—"Boulton was no mere imitator. Wedgwood's exquisite and ultimately cheap productions gained the ascendancy." "Gained the ascendancy" over what? Obviously, unless meaningless, over competitive wares made by Boulton. Telling somewhat against this theory, however, is Samuel Smiles' statement[1] that Boulton "at one time had serious thoughts of beginning the fictile manufacture; but he rested satisfied with mounting in metal the vases which Wedgwood made." But Smiles, who was no china-maniac, may have known less of the early days of Soho and its fayence than Miss Meteyard, and he himself remarks how before 1767 "additions were being constantly made to the factory, and . . . other branches of industry were added." To most people, indeed, the above quotations will probably suffice to place almost beyond doubt Boulton's manufacture of ornamental pottery. But if this be so, it is scarcely likely that so energetic a man of business allowed the "almost incredible" quantities of "useful" ware to pass entirely "through," instead of at least partially *from*, his hands to foreign countries. It was extremely unlike Boulton to figure as a mere agent in goods which were in burning demand. Now, in 1774 Boulton entered into partnership with James Watt, the firm becoming "Boulton & Watt."

[1] 'Boulton and Watt,' by S. Smiles, 1874, pp. 121, 124.

Is it impossible, nay, is it not likely, that the manufacture of earthenware still continued to occupy a humble corner of the Soho Works, and that its productions were stamped with the firm's initials, B. & W.? At any rate, it behoves us to take another look at the tea-pot on Pl. II., and with fresh eyes. *Imprimis* it may be stated that even the mark "W. & B.," which Miss Meteyard opines to be the true reading of the inscription, is of considerable rarity on Wedgwood ware, being confined solely to a few "very small intaglios."[1] It is actually unnoticed by many authorities, Chaffers himself merely quoting it from Rathbone's exhaustive analysis. Its employment on "useful" ware, or indeed on any sizeable pieces, is literally unknown; and it would be passing strange if, in the only two instances recorded, — this piece and Mr Bragg's, — the mark should have been impressed wrong side foremost. Next, it may be definitely stated that no such mark is known *of this size;* these capitals would fairly cover the back of the ordinary intaglio, and they bear no resemblance to Wedgwood & Bentley's customary typography. Finally, in this instance at least, the letters forming the mark are certainly *not*, as Miss Meteyard says, separately impressed, but are unmistakably stamped from one die, the edges of which are plainly seen surrounding the lettering. As to the piece itself, whilst its shape is one common to Wedgwood and all the Staffordshire potters of his day, its ornamentation, now that we have begun to suspect it, suggests a hand more bent on accuracy than on grace of contour; just such a hand, indeed, as that of the great brass-worker who, as Wedgwood himself confessed, made a success of at least one branch (chimney-pieces), in which Etruria had failed to score, by making "their ornament in dies, by which the work is perfectly sharp."[2] On this tea-pot the festoons have none of the suavity, the subtle appearance of

[1] Mr F. Rathbone's 'Catalogue of the Wedgwood Museum,' Etruria.

[2] Wedgwood to Bentley. (Miss Meteyard's 'Life,' vol. ii. p. 404.)

PLATE XXVI.

1

2

PLATE XXVI.

FIG. 1.

Mark imp.: **WEDGWOOD.**

Height, 12 inches.

FIG. 2.

Unmarked: (**Wedgwood.**)

Height, 16½ inches.

(Both from Etruria Mus.)

really hanging by their own weight, which Wedgwood's modellers seldom failed to impart; they are hard and stiff, the folds are *scored* rather than moulded, they and their ribbons alike look as if they would bend instead of yield to pressure,—in short, they seem metallic. As a matter of fact, precisely the same pattern treated in precisely the same manner is in use by the Birmingham metal-workers at this day; an example may be seen adorning the iron-work of the lifts which have carried probably every lover of pottery in Great Britain to one of the chief places of worship of the cult, the top floor of the Victoria and Albert Museum, South Kensington. With regard to the I. G. impressed on the handle, it is perhaps too venturesome to hazard the supposition that Boulton did, after all, "get his friend Garbett to help him," and that these are his contributory initials.

Though all this is certainly not fancy, I do not pretend that it conclusively establishes as a fact that this and similarly marked pieces of pottery are the work of Boulton & Watt. If neither by them, nor by Wedgwood & Bentley, — and the weight of evidence is strongly against the latter,—the authorship must be ascribed to some one of the so far undiscovered potters, of whom there are probably many waiting to be *deterré*. Needless to say, the writer will welcome any information on the subject from any possessor of an actual specimen of B. & W. ware, and of knowledge of its origin. The point is interesting enough to collectors of British fayence to be worth elucidating, and this must be my only excuse for having, I fear, only *obscured* it further at such unconscionable length.

There are yet other guesses at the fabrique of these markings, and though they are far from substantial, I am unwilling to forego them here, in case they should some day prove to be correct! First, at Hanley, at the end of the eighteenth century, was working an excellent potter named Birch, who will be fully dealt with later on. Birch made many tea-

pots, identical in size and shape with that on Pl. II. It was his favourite, even wellnigh his exclusive pattern for tea-pots. Almost without exception they, as indeed all his dainty tea wares, were stamped on the handle with the modeller's initials, in addition to the master's name on the bottoms of the pieces. Birch's pot-works, on his death, or retirement, early in the nineteenth century, was taken over by one Whitehead. Now there is the possibility, quite conjectural I admit, that for a short time previous to his departure Birch may have taken his successor into partnership, adopting as his mark the initial letters of the two surnames. A third speculation might assign this mark to certain notorious forgers of Wedgwood's wares and marks. These were a Yorkshire firm styling themselves "Wedgwood & Co.," whose wares, strongly resembling this tea-pot in every characteristic, will be described and illustrated on Pl. XCI. With which last effort at a solution, we must leave both tea-pot and its inscription to pass to surer ground, — the known productions of Wedgwood & Bentley, both before and throughout their wonderful twelve years of collaboration at Etruria.

As to the former, we have Wedgwood's own epistolary evidence. The early spring of 1769 found him despatching "fine cargoes" of black medallions to London. But vases were his prepossession, and his enthusiasm grew with the demand for them. On February 15th he sends to Burslem an urgent order for—amongst a mass of other articles—"350 Dolphin Ewers, 445 of the Bedfordian Goat's Head Vases. . . . Large, very large Vases are all the cry, and we must endeavour to satisfy them." "Seven large Urns, *all good*," were taken from the kilns on some day in April; these were probably of the types shown on Pl. VIII., fig. 2. Next month he jubilantly reports a "universal *passion*" for his vases, at home and abroad. There is "no getting to the door" of his London showrooms, nor once there into the rooms themselves, so great is the crush of ladies

PLATE XXVII.

1 2 3

4

PLATE XXVII.

FIGS. 1 & 3.

Heights, 10⅝ inches.

FIG. 2.

Height, 13⅛ inches.

(Both from Burslem Mus.)

FIG. 4.

(Brit. Mus.)

All marked **WEDGWOOD.**

and gentlemen anxious to carry off his beautiful reminders of antiquity. The patterns most in demand are, in addition to the above, "jar-shaped Vases with Dolphin handles, leafage at bottom, and the largest drapery festoons round the shoulders." The apposition of wreaths and festoons in white biscuit is the last improvement recorded before the removal of the vase-making craftsmen and plant to Etruria. Thither we must now follow.

CHAPTER VI.

THE PRODUCTIONS OF ETRURIA.

Wedgwood himself catalogued his wares under twenty different headings; but his classification cannot be followed here, because many of his divisions do not include pieces in black Basaltes, while others contain too few to be treated singly. For our purposes the classes may be reduced to seven, which will be dealt with in the following order:—

I. Vases.
II. Tripods, Lamps, and Candelabra.
III. Flower-Pots and Inkstands.
IV. Busts and Statuettes.
V. Plaques and Tablets.
VI. Medallions, Camei, and Intagli.
VII. Tea, Coffee, and other "useful" ware.

I. VASES.

Wedgwood, it has been seen, took possession of Etruria with his mind full of vases, and especially of black Vases. Jewitt[1] says that from the first he spoke of the new establishment as his "Black Works"—*i.e.*, the works intended for the production of his Basaltes ware; and actually the very first pieces made

[1] 'History of the Ceramic Art in Great Britain,' vol. ii. p. 355. Jewitt gives no authority for his statement, which Miss Meteyard traverses; nor can I discover any.

PLATE XXVIII.

1

2

PLATE XXVIII.

FIG. 1.

Height, 10½ inches.

FIG. 2.

Length, 4⅞ inches.

(Both from Author's Coll.)

Both marked **WEDGWOOD**.

within its walls were vases of this material. Miss Meteyard pleasantly relates the circumstances attending their production. On June 13th 1769, Wedgwood and Bentley escorted their respective families from Burslem to witness the ceremony of opening the recently completed factory. Having been welcomed by the body of workmen already installed, the party repaired to one of the workrooms, where, whilst Bentley turned the wheel, Wedgwood "threw" six black Etruscan vases, which were afterwards despatched to London to be painted in encaustic colours. Three of these still exist in the possession of the Wedgwood family. One of the three is shown on Pl. II., fig. 2. An inscription running around its base sufficiently indicates both the scope and the boundaries of the aspirations of the masters of the new Etruria—"*Artes Etruriæ renascuntur.*" Let none look for novelties within these busy walls, but only for the reincarnation of a long dead art, which was to rise like the Phœnix from the fires beneath the ovens. Here the mind, as Sir Joshua Reynolds said of Poussin, was to be "naturalised in antiquity"; and the highest hopes of masters and men were to engraft technical perfection upon a craft which they confessed to have reached twenty centuries before every attainable pinnacle but this. Wherein, to repeat, I believe Wedgwood to have been perfectly wise and right. He, at any rate, full of legitimate self-confidence as he was, felt so unequal to doing more, that he thus openly avowed his intention of limiting his life work not to discovering fresh peaks, but to rediscovering those already won and lost.

Etruria, then, began with black vases; and indeed they were the most noteworthy of her productions until the end. So infinitely varied were their shapes, sizes, and character of ornamentation, that feelings akin to those of a man putting pen to the opening words of a dictionary would overcome one were I to undertake the task of drawing up a *catalogue raisonné* of Wedgwood's whole *œuvre* in this department.

As a matter of fact, such a list would be out of the question. Wedgwood himself, long before the close of his life, found it impossible to make a full collection of his own masterpieces, though, like Turner the painter, he was ever on the alert to pick up choice bits by himself! As many vases as possible, however, will be depicted, if not described, for an ounce of illustration is worth a pound of letterpress in imparting the characteristics of works of art. And every piece is fine. As Mr Rathbone says, "If Josiah ever made or sent from Etruria any vase that could fairly be called ugly, . . . the writer has yet to see, after thirty-five years' consideration of the subject, such an example."[1]

In order to *envisager* the host of designs comprised under this heading, they had best be subdivided into four classes, the order of which approximates roughly to their chronology—

(*a*) "Etruscan Painted" Vases.
(*b*) Plain vases—*i.e.*, those without *applied* ornament on the barrel.
(*c*) Vases ornamented with a single festoon or cameo, or both together.
(*d*) Vases adorned with figures or subjects in high or low relief.

A beginning, then, will be made with

(*a*) Etruscan Painted Vases.

The earliest vases from Etruria, it has been seen, were of this variety; but the type is actually the most uninteresting of any; indeed, it is safe to affirm that it forms the most unworthy of perpetuation of the whole range of Wedgwood's output. Here his ambition to emulate the ancients clearly o'erleaped itself, and the master displayed little of his usual sagacity in attempting to reproduce a species whose excellence or the reverse depended on other things than ceramics. Had

[1] Catalogue of the Etruria Museum,' p. 77.

PLATE XXIX.

1

2

PLATE XXIX.

FIG. 1.

Height, 9 inches.

(Brit. Mus.)

FIG. 2.

Height, 8½ inches.

(Etruria Mus.)

Both marked **WEDGWOOD.**

Wedgwood been truly an artist, or even a man of real culture, he might have known that the spirit of Greek drawing was not to be raised in the eighteenth century, at least by the incantations of such "hands" as he utilised upon his Etruscan vases. There was but one man alive who could even partially revive it, Flaxman, the "Genius of Sculpture," and he does not appear to have been employed on this particular branch, though he achieved many triumphs in others. Even had he been commissioned to furnish drawings, however, it is certain that the Etruria enamellers could not have translated him into pigment any better than they did their ancient models. As it happened, Hellenic art being then a new discovery, Wedgwood had at his disposal by no means the best examples of Etruscan vases for copying, wasting much time and labour, indeed, on many that are distinctly inferior. The consequence is that his painted vases, though in shape equal to those of the ancients, in colour approaching them (probably very similar to them as they emerged from the potters' hands unmellowed by the breath of centuries), in potting far superior to them, fell so far short of them in artistic unity and expression that something very like a laugh must greet any juxtaposition of the best work, say, of Euphronios with that of Wedgwood & Bentley. The enthusiastic Josiah, however, devoted much time, thought, and expense to this speciality, and it must be dealt with here.

The ancient artists had but one method of executing red figures upon black vases. Their original ground was, of course, red clay, not black, and upon this they faintly scratched their drawings. The whole of the ground *outside* the outlines thus incised was then covered with black enamel, leaving the subjects relieved in red, to be subsequently shaded where necessary with the same enamel as that which surrounded them. Wedgwood practised this method too, and it was by far his best mimicry; but it demanded more skill than his artists had at command, and

he soon abandoned it for the simpler device, which more directly concerns us here, of painting in red encaustic enamel upon a body of black Basaltes. The chief demerits of this plan, considered as an imitative process, were again the mediocrity of the artists, and still more, the impossibility of staining Basaltes to anything like the proper shade of black which characterised the Hellenic glazing. Wedgwood did his best in this direction, by giving his clay a bluish cast, designed, as he said, to "give a look of antiquity." In some examples it is actually a veritable blue of a cold, slatey tone, which certainly recalls no antique vase with which I am acquainted. But even the not inartistic procedure of enamelling in freehand was shortly superseded, much to the fastidious and uncommercial Bentley's disgust, by a mechanical process of *printing* the outlines of the figures, to be filled in afterwards with the paint. Greek art might languish indeed behind such bars! But Wedgwood was a potter before he was a "Grecian," and every nobleman in England, and many of the Continent, even so far afield as Moscow and Lisbon, clamoured for him to give a "look of antiquity" to their niches and bookcases. It was, indeed, nothing but a "look," but it sufficed; and probably scarcely one of the coroneted heads which nodded learnedly over the caricature archaism of the painted designs had the faintest understanding of the only visible merit, the technical perfection of the ceramic ground.

The six "first-fruits" afore-mentioned were naturally amongst the poorest made at Etruria, not in potting, which was the master's own, but in painting. Three months after their production, Wedgwood had established this "line" as a regular exhibit in the London showroom. Such pieces as those shown on Pls. III. and IV. represent his highest level of attainment in the red figure painting. Of all of these, poor as their colouring is, it must be admitted that the process of photography does them scant justice, the dull red of the figures and other details being naturally as unamenable to the lens as the white touches

PLATE XXX.

1

2

PLATE XXX.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 7⅜ inches. Width, 8½ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **WEDGWOOD.**

Height, 6¾ inches.

(Vict. and Albt. Mus.)

are abnormally susceptible to it. A coloured plate alone could give the true idea of the originals. Far better, artistically speaking, than this red figure work, was the painting of the designs in white and bistre, a style copied, I believe, from vases found at Herculaneum: an example is shown on Pl. III., fig. 1. Wedgwood, however, produced very little of this type, which appears to be unknown to many dealers and collectors. It may be mentioned here that other firms of potters, learning of course from Wedgwood, went quite as close as he to reproduction of Etruscan design, and closer in imitation of material. Dillwyn & Co. of Swansea, Allcock & Co. of Burslem, and Pratt of Fenton, all successfully employed the red body with black enamel glaze in the first half of the nineteenth century. A slim vase by Dillwyn in the Hanley Museum, and an enormous amphora by Pratt which stands in the entrance-hall of the Museum at Stoke-on-Trent, are good examples, the latter being one of the most magnificent specimens of imitative ceramics in existence. Even in the true Basaltes itself other potters of the same era, the Copelands of Stoke, at least equalled Wedgwood in verisimilitude,—witness the vase of their production presented by them to the Museum of their native town, shown on Pl. LXXXV., fig. 3. But Copelands might be expected to inherit sound basaltic traditions from the founder of their great firm, Josiah Spode (*q.v.*), contemporary, and one time employé, of Wedgwood in the early days at Fenton.

It is a relief to turn from these mistaken enthusiasms to the real masterpieces of Etruria, the vases of plain, uncoloured, black Basaltes. From the first, the output of these was large, and what a wonderful array of beauty they exhibit will be gathered from a glance over Pls. V. to XXIII., which illustrate very many of the patterns issued from 1769-1795,—that is, during the first Josiah Wedgwood's whole career at Etruria. No hard and fast distinction need, I think, be drawn here between the pieces actually of the partnership, or Wedgwood

& Bentley period, and those of the fifteen following years of Wedgwood's solitary reign at Etruria. After Bentley's death, Wedgwood, who then became busier with Jasper than Basaltes, continued with no perceptible loss of quality every pattern already originated, issuing few, if any, fresh ones. Nevertheless, the mark upon each piece illustrated, whether "Wedgwood & Bentley" or plain "Wedgwood" will be clearly recorded.

(*b*) Plain Vases.

This group is by far the smallest of the four; for Wedgwood soon yearned to make use of the multitudinous forms of decoration which his taste and industry, and the kindness of his patrons, accumulated in his pattern-books. It is pretty certain that his earliest issues in this department were the small oval *amphoræ*, bearing no more ornament than female, satyrs', or goats' heads at the *antefixæ*, or junctions of handles with body. These, for reasons given above, are extremely uncommon. An example is shown on Pl. V., fig. 1, in company with two ornamented pieces of the same shape. Equally rare are the severely beautiful jars with the oddly placed masks on Pl. VI., fig. 1, and Pl. VII., fig. 2, which may date from either before or after the Bentley period. The first figure shows a *crater* of late Italian form; the other reproduces a *cantharos* of the same era. The superb specimen shown on Pl. VI., fig. 2, in addition to the curious and delicate masks, which have the air of portraits, at the bases of the handles, has also a calyx of broad, round fluting embracing the base of the barrel, as well as a simple applied ornament below the lip, and fringes of leafage along the handles and around the foot. It is, however, of early date, and in quality and texture it was never surpassed at Etruria; its partnership mark is impressed on the soon abandoned "bat," or circular wafer, affixed to the side, not the bottom, of the plinth. Such pieces as this, indeed,

PLATE XXXI.

1

2

3 4

PLATE XXXI.

FIG. 1.

Mark imp. : **WEDGWOOD**.

(Etruria Mus.)

FIG. 2.

Marks imp. : **WEDGWOOD** and **WEDGWOOD & BENTLEY**.

Heights, 2⅝ inches, 1¾ inches, 1¾ inches.

(Author's Coll.)

FIG. 3.

Mark imp. : **WEDGWOOD & BENTLEY**.

Height, 4½ inches.

(Etruria Mus.)

FIG. 4.

Mark imp. : **WEDGWOOD & BENTLEY**.

Height, 3½ inches.

(Etruria Mus.)

illustrate to the full the ceramic lessons of restraint, perfect contour, perfect potting, and untroubled surface, to which I drew attention in Chapter I. The reader will do well to study this form, for he will find none finer, and a companion vase is, or was (it is on loan), in the Victoria and Albert Museum.

Other fine plain vases, but of the post-Bentley time, are shown on Pls. VII., VIII., and IX. The example on Pl. VII., fig. 1, as well as the tall Ewer on Pl. IX., fig. 1, both from the Museum at Hanley, is of a peculiarly dead, funereal black, occasionally employed by Wedgwood, the formula for which must have been one of the few secrets which he managed to keep, for it was never copied. It has almost a sooty tone, and differs widely from another dull greyish black with which Wedgwood, for the delectation of certain superfine clients, attempted very successfully to reproduce the subtle colour of ware which had not passed through the fire. Examples of the latter are fairly common, and several are reproduced here; but as the minute differences of body colour which distinguish the various shades of Wedgwood's black are imperceptible on a photographic plate, it is practically useless to point them out. These dull "unfired" vases, it may be mentioned, are sometimes not easy to distinguish when seen at a little distance, as through a shop window, from some coarser and imperfectly fired pieces of more recent times. The colour is almost identical, and I remember smiling in a superior sort of way almost daily for six months at such a vase standing on a dealer's window-shelf. One day a moment of idleness placed it in my hands, when it was immediately apparent that for half-a-year I had been turning up my nose at a beautiful piece by Wedgwood & Bentley, its authenticity attested as much by the silken surface as by the mark beneath the plinth. If I had better fortune than I deserved in not losing the specimen, I was at least taught one of those lessons of humility, and of the proper elevation of the human proboscis, which

every collector has to undergo, usually more to his cost. The lesson, however, was double-edged, and it is as necessary to suspect as to jump at every grey-black vase which presents itself. Many belong to a period, now extinct at Etruria, of very inferior workmanship, and it is not unheard of for dealers, or *mis*-dealers, to entrap the unwary by the affixing of genuine old and marked plinths to these valueless specimens. The fraud is not often practised, possibly from the scarcity of personable plinths, but it is very potent. Sometimes it is foolishly applied; only the other day I was offered a vase, obviously made by Palmer of Hanley (*q.v.*), and a fine enough thing, which had been deprived of its proper foot in favour of one with the regulation Wedgwood & Bentley inscription. Needless to say, it bore also the regulation W. & B. price. These are digressions, but they may not be useless to the collector.

The vases on Pls. IX. and X. are specimens of one of Wedgwood's most beautiful revivals, the *Œnochœ* or Ewer. The modelling of these, which have been well described as the "ladies" of the company of vases, is of extraordinary beauty; the set of the handle, the lift of the lip, which is usually foliated, the swell and poise of the body, are marvels of harmonious potting. Every order of decoration accompanies this type; but it appears best, perhaps, when plainest, as Pl. IX., fig. 1, or when simply flat-fluted, as the exquisite example on Pl. IX., fig. 3. The peculiar colouring of the former has already been noticed; the vase is otherwise interesting from bearing the private mark, "Z," of a skilful but unknown workman, of whom we shall hear frequently again. The application of camei (Pl. VII., fig. 3) somewhat interferes with the contour of the *Œnochœ*, whilst that of subjects in relief, even of workmanship so fine as that seen on Pl. IX., fig. 2, considerably obscures the peculiar grace of outline. In the centre of Pl. X. is shown a rarely delicate little ewer decorated with gilding.

PLATE XXXII.

1

2 3 4

5 6 7

PLATE XXXII.

FIG. 1.

Mark imp.: **WEDGWOOD & BENTLEY.**

(Etruria Mus.)

FIGS. 2 & 4.

Marks imp.: **WEDGWOOD.**

Heights, 6¾ inches.

(Burslem Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD.**

Length, 12 inches.

(Author's Coll.)

FIG. 5.

Mark imp.: **WEDGWOOD.**

(Etruria Mus.)

FIG. 6.

Mark imp.: **WEDGWOOD.**

(Etruria Mus.)

FIG. 7.

Mark inc.: **WEDGWOOD & BENTLEY.**

(Etruria Mus.)

A delightful feature of fluting in the manner of that noticed on the second ewer is the marvellously accurate tapering of the reliefs and depressions as they follow the curves of the vase. All such work was rendered possible by one of Wedgwood's many improvements to Baddeley's already mentioned lathe or "engine." By an ingenious arrangement, a sharp blade was adjusted to indent the piece of pottery as the latter revolved, whilst still soft, upon a shaft. At the will of the operator, and with little exercise of skill on his part, grooves could be cut of any depth or width, and with any degree of spiral or heliacal inclination. Although the workmen of every Pottery were soon in possession of a similar device, none ever evinced such accuracy and taste in this flat-fluting as those of Etruria. In the bolder round-fluting, like that embracing the base of the vase on Pl. VI., fig. 2, of the outer vases on Pl. X., and of the gorgeous *amphora* on Pl. XVIII., fig. 2, one potter at least, Adams of Tunstall, equalled Wedgwood. The more minutely striated fluting, containing from seven to seventeen grooves to the inch, Wedgwood rarely employed. The undisputed mastery of that beautiful form of decoration he left to a friendly rival, who will take his proper place in this volume in the wake of his great neighbour.

Proceeding with the *Œnochœ*, whose distinctive form seems to dictate the propriety of dealing with them here *en bloc*, regardless of their style of ornamentation, other very beautiful variations are the pear-shaped vessel occupying the centre of Pl. XI., and the encaustic-painted Ewer with the drooping lip on the left of Pl. IV., which is an exact copy of a vase found at Pompeii. Fig. 1, Pl. VIII., shows an example of a very ancient form, the *Rhyton* or Cup fashioned from a head of man, or more commonly of beast. The strange vessel on fig. 2, Pl. XII., albeit superbly potted, is more bizarre than pleasing; whilst the famous "Wine and Water" pair on either side of Pl. X., though perhaps

the most renowned of all Flaxman's work for Wedgwood, possibly because they were the first, are in my opinion by no means the most commendable of the productions either of modeller or potter. They are overloaded with rather coarsely moulded ornament, and lacking in both purity of conception and of contour. It is not surprising to learn that these pretentious vases are early efforts both of Flaxman and of Wedgwood, having been designed and manufactured in 1775, when Flaxman was but twenty years old, and Wedgwood had as yet done little in sculptural pottery. Nor, probably, are they original work by the "Genius of Sculpture." Mr Burton[1] says they are copies from bronze originals of the Renaissance period. I myself have a shrewd suspicion that Flaxman had very little more to do with them than the fitting on of the Triton and Satyr, which are by far the finest details, to their respective shoulders. All the remainder of their *corpora* can surely be nothing else than those of the "Dolphin Ewers and Bedfordian Goat's Head Vases," of which so colossal a public demand was recorded at the end of the previous chapter—*i.e.*, six years before Flaxman's arrival on the scene. The collector should be warned that this pair of vases have been many times reproduced, and with every variety of applied ornament. Those illustrated are fine and early pieces in the British Museum. Later issues, apart from marks, may be distinguished by increased weight and heavier moulding, especially of the spout, which has a shorter look than the elegant original. Often, too, the lengthening of the rays of the fluted (usually in late pieces acanthus-leaved) calyx, or the interposition of an unnecessary band of laurel or other leafage above them, has the effect of stunting the fall of the festoons, rendering them "catenarically" incorrect in suspension, an error seldom incurred by Josiah Wedgwood.

A lovely plain-bodied vase of a more advanced type is the covered vessel on Pl. XIII., fig. 2, which, though un-

[1] 'English Earthenware and Stoneware.'

PLATE XXXIII.

1

2

PLATE XXXIII.

FIG. 1.

C. De WITT.

Height, 24 inches.

FIG. 2.

OLDEN BARNEVELD.

Height, 20 inches.

(Both from Vict. and Albt. Mus.)

Both marked **WEDGWOOD & BENTLEY**.

marked, is too fine not to be Wedgwood's, even if replicas did not exist in signed Jasper. The modelling of Leda and the Swan on the cover, and of the handles repeating the *motif*, are unsurpassable in clay. The drooping border of water-plants is usually supposed to be the invention of the aforementioned Adams, who was Wedgwood's favourite pupil. Equally fine are the Tritons riding on the exquisitely moulded shell which forms the calyx of another unsigned but fully authenticated masterpiece shown on Pl. XXII., fig. 1. But such works belong more properly to the subsection dealing with vases in relief, and it is time to proceed to

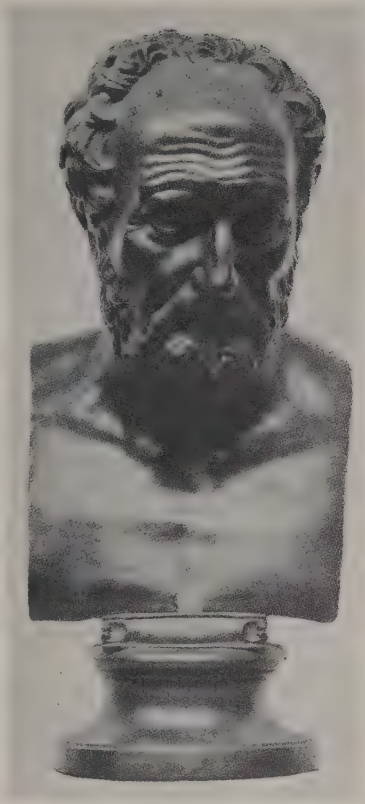
(*c*) Vases with Camei or Festoons.

It is a somewhat singular fact that the first pattern of a black Basaltes piece which appears in the factory pattern-book at Etruria is that of a cameo vase. Whether this type, therefore, preceded the perfectly plain and unadorned examples, or those with a single festoon like the beautiful specimen on Pl. V., fig. 3, it is impossible now to say. Most likely the three appeared almost simultaneously. It is certain, at any rate, that the medallion vases soon supplanted the first and combined with the second type in the favour both of potter and public. Either with or without festoons, indeed, they long formed the largest division of Wedgwood & Bentley's vases. Not until after Bentley's death were they exceeded in numbers, but never in excellence, by the more florid relief vases which the production of Jasper probably did much to popularise. The class of cameo vases comprised wellnigh every design of vessel manufactured at Etruria, also, it may be added, a large proportion of the six hundred and fifty, or so, camei which figured in the five editions of the Catalogues published during Wedgwood's lifetime. But it may be briefly treated. The vases themselves need little

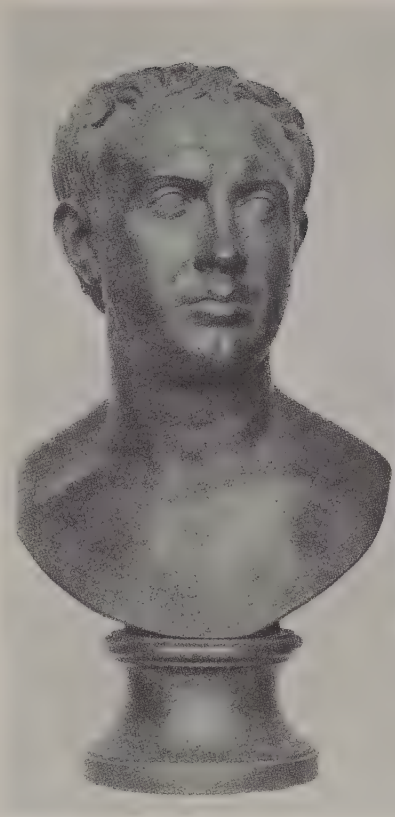
comment; their beauties are visible in the illustrations. As for the medallions upon them, even when their meaning is obscure or quite unidentifiable, they are scarcely less interesting than when it is plain. At best they give somewhat halting translations of classical myth or history, compared to the mineral originals from which they are copied. So much is inseparable both from their material and compulsory technique. But if this be not the potting of gems, Wedgwood's medallions are undoubtedly gems of potting. As a matter of fact, he approached nearer to the unattainable mastery of the ancients in his camei and intagli than in any other branch of his reproductions.

Of a host of specimens of Wedgwood & Bentley's cameo vases which I have examined, one of the finest is the little example figured on Pl. XIV., fig. 2. The potting of this piece is of extraordinary excellence. As to paste, no greater perfection is conceivable; frozen cheese is the nearest I can get in hyperbola to the indescribable commingling of softness of surface and succulence of body; these are perceptible by touch alone. The single festoon is only equalled by one that I have ever seen, — the exquisite wreath on Pl. V., fig. 2,—in delicate moulding and tool-work, whilst the cameo, which seems to represent the acclaiming of an athlete, recalls the immaculate relief of ancient gem-cutting more than any similar work which has come under my notice. This piece is now unmarked, the circular label having been displaced and lost when the vase was fitted with new screws. But the little masterpiece is "signed in every inch" with an unmistakable manual. The two vases shown on either side of it bear respectively camei of the Three Graces, modelled by M. Burch in 1772 from an Etruscan bas-relief in the British Museum, and the Sacrifice to Æsculapius. The latter was a subject almost as frequently impressed (to make a mild ceramic joke) into Wedgwood's service as the larger reliefs of the rioting

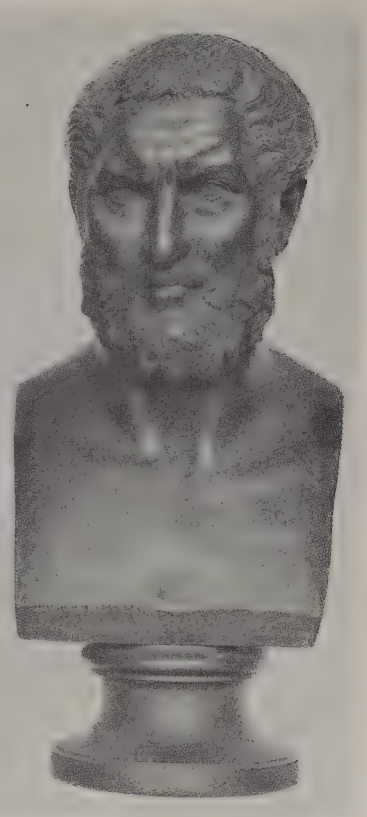
PLATE XXXIV.



1



2



3

PLATE XXXIV.

FIG. 1.

PINDAR.

Height, 19½ inches.

(Etruria Mus.)

FIG. 2.

CATO.

Height, 19 inches.

(F. Rathbone Coll.)

FIG. 3.

ZENO.

Height, 20 inches.

(F. Rathbone Coll.)

All marked **WEDGWOOD & BENTLEY**.

boys, from a late Roman design, seen on Pls. IX., XVII., LIII., LV., the boys bearing laurel festoons by Flaxman (Pls. XI., XVII., XXX., LIII.), and still more boys by Lady Diana Beauclerk (Pl. XIX., fig. 3). "Lady Di," Bolingbroke's gifted *divorcée*, then (in two days from her release!) wife of the brilliant Topham, and one of the brightest of the galaxy of female stars which coruscated round Doctor Johnson, did an infinity of pretty work for Wedgwood. She it was, indeed, who was largely responsible for the plethora of tiresome little fellows whose preposterous occupations were perpetuated *ad nauseam* not only by the potters, but by the army of stipple engravers, with Bartolozzi at their head. In the same way sentimentalities of another type — of the "young female," with her secrets, confessions, or domestic virtues — are usually to be laid at the doors of Lady Templeton or Miss Crewe.

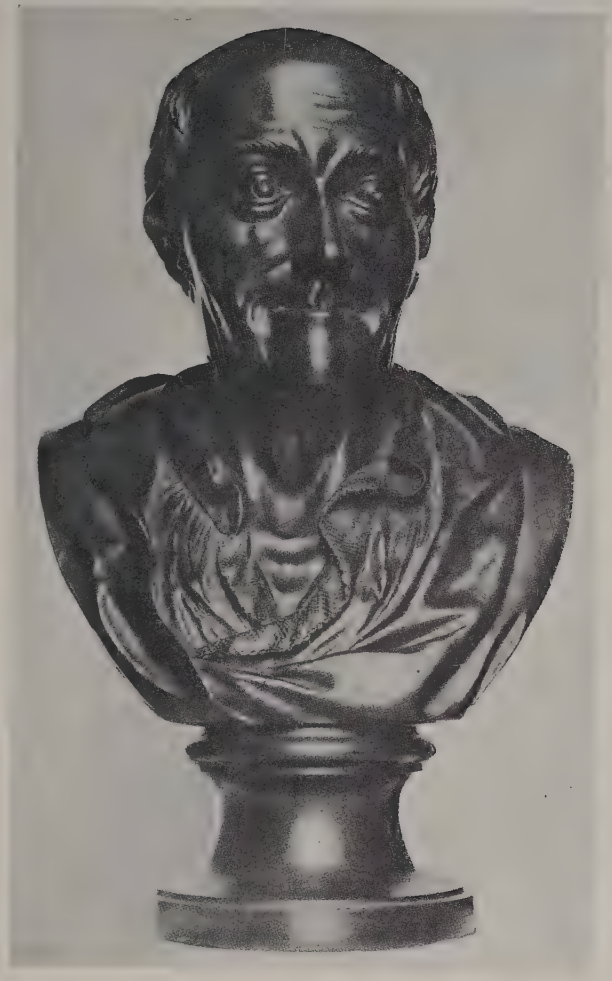
The little cup on the left of Pl. XI. is unusual from having its festoon of laurel brought over instead of under the cameo. The beautiful shape of the vase on fig. 6, Pl. XX., is slightly marred by the finely executed cameo of Apollo and Marsyas being over large for the body (not an uncommon defect) and impinging upon the band of leafage above it. The small vase on the left of fig. 2, Pl. XV., boasts one of Wedgwood's most exquisite and most famous cameos, "The Marriage of Cupid and Psyche." This was modelled direct from a small gem, 1 inch high by $2\frac{3}{4}$ inches long, in the Duke of Marlborough's collection, first in sulphur by James Tassie, the most expert manipulator of that or any age, next in 1787 by Lochee, one of Wedgwood's best "hands," finally by Flaxman himself. It was moulded in every size from $11\frac{1}{2} \times 16$ inches down to $\frac{3}{16} \times \frac{7}{8}$ inch (the latter being the dimensions of the intaglio), and employed in every form, appearing as tablet, relief upon vases, cameo medallion, intaglio, and seal. For the benefit of collectors, justly on the alert for "fakes," it may be stated that there is considerable variation in the

spacing of the figures in the different reproductions. I mention this because I once happened upon a strictly honourable dealer and an over-wary customer in somewhat perturbed argument over a fine cameo of this design which the latter had recently purchased. The client, on reaching home, had compared his acquisition with the plate in Miss Meteyard's book, to discover to his horror that *his* bridal pair were not nearly so close to their firm but kindly leader as in the engraving, whilst the superimposed cradle (sweet emblem!) scarcely touched Cupid's head. The unjustly suspected vendor had considerable difficulty in convincing his customer that such variations were the result not of fraud, but of modelling, and somewhat also of "firing."

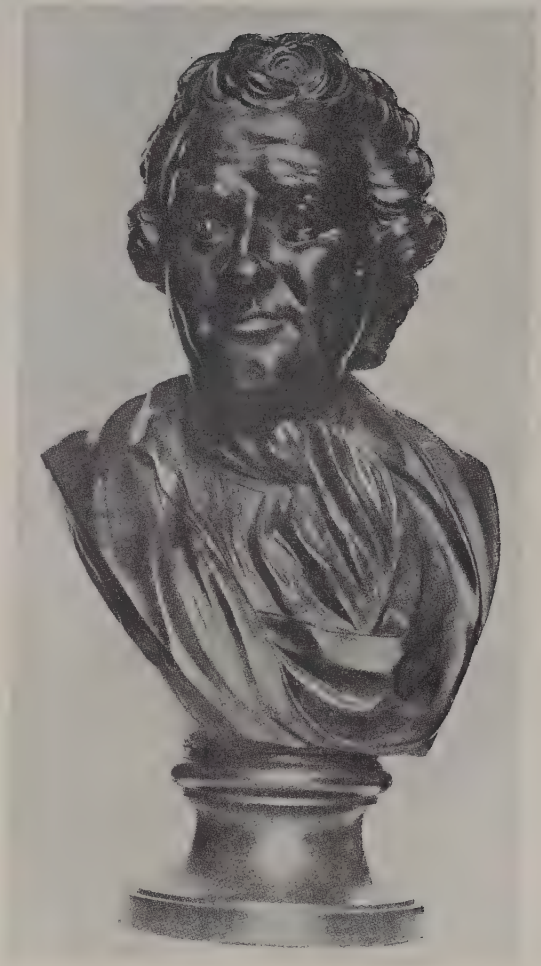
Vases of which drapery festoons form the main adornment are shown on Pls. XIII. and XVI. They are lovely and melancholy types, reminiscent, as they were meant to be, of the grave. Sir Thomas Browne would surely have loved these three tall urns, the best of which (Pl. XVI., fig. 1) is assuredly of the finest period of Wedgwood & Bentley, though it is attributed to Neale by the label in the Victoria and Albert Museum. On every description of black ware Wedgwood made infinitely varied use of applied festoons. Perhaps the most attractive was their suspension from the hands or shoulders of sculptured figures, as in the frontispiece vase from Flaxman's design and the Tripod on Pl. XXIV., fig. 2. The fine "Drum" on Pl. LVI., fig. 1, shows another method of dependance. In all these, as in every festoon designed at Etruria, the indescribable appearance of a flexible body hanging by its own weight was wonderfully preserved.

(*d*) Relief Vases.

Wedgwood, for once, was not the first in the field with this,—the latest and most ornate evolution of his Basaltes vases. Full seven years before his first application to vases of moulded figures by "luteing," before, indeed, he had fairly



1



2

PLATE XXXV.

FIG. 1.

VOLTAIRE.

Height, 21 inches.

FIG. 2.

ROUSSEAU.

Height, 20 inches.

(Both from F. Rathbone Coll.)

Both marked **WEDGWOOD & BENTLEY.**

settled into Etruria, two neighbouring potters, H. Palmer and J. Voyez (*q.v.*), of whom it is hard to say which has been the worse abused, had collaborated in the production of at least two masterpieces of this description (see Pl. LXV., figs. 2 and 3). One of Wedgwood's own first sallies in this direction we know to have been the covered cantharos figured in Pl. XVII., fig. 1, which Miss Meteyard says was that modelled by Flaxman and included in his invoice of April 1775,—a month later, it will be noticed, than the "Wine and Water" pair. If so, there is further record that it was potted in 1776, and exhibited in London in the spring of the following year. Apart from the clumsiness of its form, the superabundance, bad spacing, and coarse modelling of the reliefs, and their imperfect firing, cause this piece to fall considerably short of its Palmer-Voyez predecessors; the inexperience of both artist and potter in this particular speciality are very evident. But it was only the opening number of a long series the variety and magnificence of which defy an abbreviated description, calling, indeed, for a special volume. Some twenty forms and designs are as many as can be conveniently inserted here. The vase on the right of Pl. XVIII. bears a relief of Venus drawn by Swans, modelled after a design by the famous French *machiniste*, le Brun, the reproduction of which in blue jasper Wedgwood considered to be one of his greatest triumphs. The vase on Pl. XIX., fig. 1, is a fine vessel of unusual bottle form, ornamented on the shoulder with the scale ornament derived from the ancient vases found at Nola, in Hellenic Italy. Surrounding the barrel is a bold relief modelled in 1776 by William Hackwood, who from 1770 until the close of Wedgwood's life was chief and most skilful modeller at Etruria. The sculpturing of Bacchus, his horses and attendants, is as fine as possible. *Pace* Miss Meteyard, who deemed the work unrefined,[1] it is

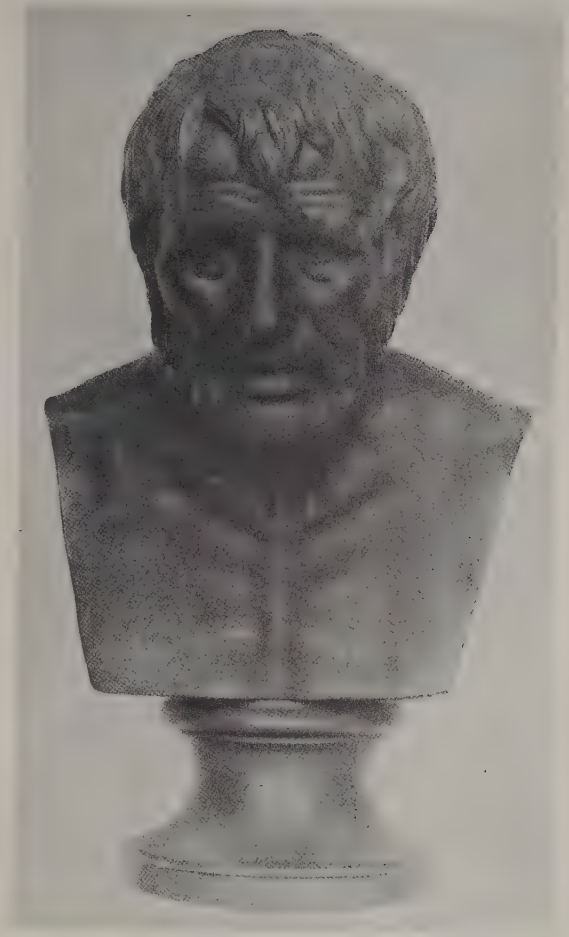
[1] 'Memorials of Wedgwood.'

obvious that Hackwood, who could tool and undercut as minutely as any craftsman alive, wished to give us here a frieze smacking not of high-bred revel, but of boisterous, sunburnt vintage. The tiny vases visible under Bacchus' left elbow and on the panel of his chariot, seem to be inserted as if to show how delicately the artist could work when necessary.

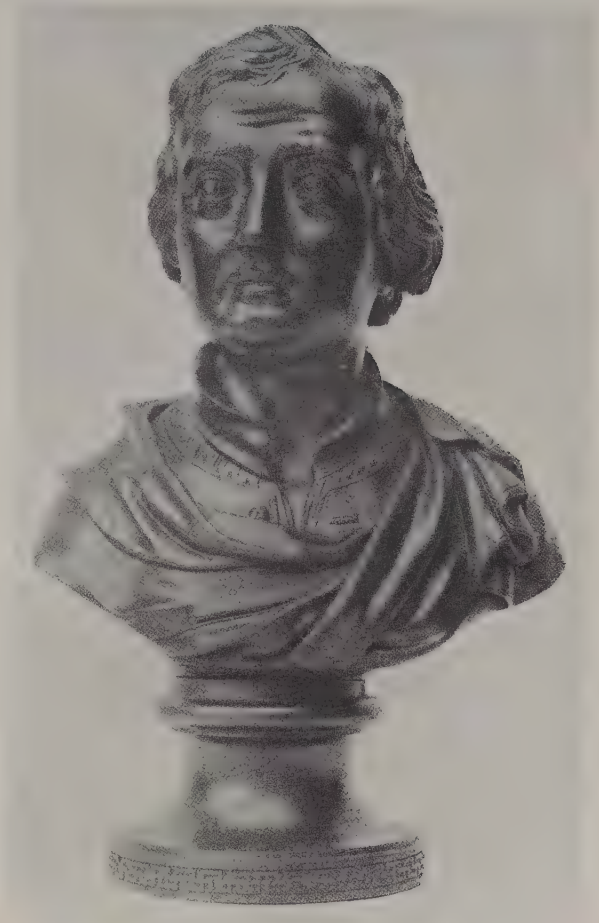
The *Œnochœ* on Pl. IX., fig. 2, has already been referred to. In all but shape, and subject of relief, this lovely vase, it will be noticed, is identical with the preceding; scale ornament, foot, plinth, calyx, and leafage around the neck are all the same. In the later vase on Pl. XIX., fig. 3, besides Lady Diana Beauclerk's boys, we have again the so-called Adams' pendant border, beneath an unusual frieze of grotesques separated by musical trophies. The vase in centre of fig. 2, Pl. XX., has a similarly broken frieze of the signs of the zodiac,—a design furnished by Mary Landre in 1774, and modelled by Hackwood. That on its left shows an unenclosed version of the Sacrifice to Æsculapius.

The already noticed gilded jar on Pl. XVIII., fig. 2, is adorned with a fine relief of "Priam begging for the body of Hector," probably that modelled by Pacetti, one of Wedgwood's corresponding modellers in Rome, in 1793. This sumptuous piece is thus of a late period, and may, indeed, even be ascribed to Wedgwood's son and successor, whose universally underrated productions will be referred to later.

Arabesques and similar conventionalisms were too seldom employed by Wedgwood upon vases. That on the right of Pl. XI. is a trial-piece of semi-fired clay, and I have seen no finished copy made from it. Large and important examples of relief vases are those on Pl. XXI., figs. 1 and 3; and both are of late period, possibly that soon after Wedgwood's death. The former, in addition to the scale ornament of Nola, encircling the foot as well as the shoulder, bears a relief of the Nine Muses by Flaxman. The latter embodies one of



1



2

PLATE XXXVI.

FIG. 1.

SENECA.

Height, 21 inches.

(Vict. and Albt. Mus.)

FIG. 2.

DRYDEN.

Height, 14⅜ inches.

(Liverpool Mus.)

Both marked **WEDGWOOD & BENTLEY.**

Flaxman's most famous designs, the Apotheosis of Homer of 1779. A precise replica of this vase, which is known from its cover-ornament as the "Pegasus" vase, was made in Jasper-ware by Wedgwood in 1786, and presented by him to the British Museum, where it may still be seen. The germ of the design of the relief is to be found upon a crater in the Third Vase Room (Pedestal 7, E. 460) in the same Institution; but Flaxman has made it entirely his own. Miss Meteyard apologised for a "heresy" when she asserted the superior dignity of black Basaltes over coloured Jasper.[1] The claim may be readily adjudged in the room of the British Museum wherein stands Wedgwood's gift, there being in the case exactly opposite to it, occupied by the Falcke collection, an example of the same vase in the former body. Surely the brightly dyed Jasper appears mere "confectionery" beside the other. Such vessels demand, above all, gravity of treatment; and I never look at the Basaltes without thinking how the ancients would have revelled in the solemnity, so apt an expression of their own pensive resignation, of its hue and texture.

The difficulty of determining the distinction between "useful" and "ornamental" wares caused the nearest approach to a quarrel which ever occurred between Wedgwood and Bentley.[2] It is well exemplified by the pieces shown on Pls. LII. to LV. These are nothing more than a few tea-kettles and cream-jugs; but the housewife bold or blind enough to use them as such, would assuredly deserve to rank with the Antwerp fishmonger who was discovered to be using a panel masterpiece of de Hoogh as his fish-slab! Although none of these objects are actually a whit less fine or carefully finished than the beautiful piece on Pl. LII., fig. 2, that alone will be noticed here, because the makers seem to have specially singled it out for distinction by setting it upon a foot and plinth, and stamping it with the circular mark devoted to vases. It bears in low relief a some-

[1] 'Handbook,' p. 251.

[2] See Miss Meteyard's 'Life,' vol. ii. p. 190.

what oversized representation of "Boys as Geographers, Scientists," &c. The plinth alone interferes with its absolute suitability for its ostensible purpose; but possibly this was intended to warn any utilitarian owner that only reverent treatment could preserve this thing of beauty as a joy for ever, and that perhaps it would be better not to use it at all!

The last type of relief vases to which attention may be called are those decorated with applied ornament in *red* and *white* biscuit. Specimens of the former are shown on Pl. XXIII. The top urn in the illustration has a fine and unusual decoration, which to my mind well exemplifies the superiority of conventional ornament over realistic or figure subjects. This vase, too, is scratched with the "Z" of Wedgwood's otherwise anonymous workman. The *Tazza*, *Kylix*, or cup at the bottom of the Plate is a superb thing, in which the red of the lovely relief of vine contrasts finely with the slate-grey, almost blue, of the Basaltes body. But on the whole it cannot be said that this combination is precisely a success; certainly it falls far short of the self-coloured pieces, whether plain or relieved, and Wedgwood appears to have done very little in it. Still less did he produce of the far more beautiful *white* festooned vases. This variation, as has been mentioned, was one of his earliest. It is also one of his scarcest, and I am unfortunately not able to reproduce an example. The only specimens I have ever seen, three lovely vases, were borne off before my very eyes by an American collector. The parents of Europa did not gaze with more anguish across the Cretan Sea, than I do o' nights over the Atlantic after my ravished "white festoons"! In collecting it is almost better not to have loved at all than to have loved and lost.

PLATE XXXVII.

1 2

PLATE XXXVII.

FIG. 1.

BACON.

Mark imp.: **WEDGWOOD** (& "K.")

Height, 19 inches.

FIG. 2.

BEN JONSON.

Mark imp.: **WEDGWOOD.**

Height, 18 inches.

(Both from Vict. and Albt. Mus.)

CHAPTER VII.

THE PRODUCTIONS OF ETRURIA—*continued.*

II. TRIPODS, LAMPS, AND CANDELABRA.

ALTHOUGH Wedgwood was the boldest of eclectics in every branch of his productions, in none did he more audaciously combine mixtures not only of processes but of widely different styles than in his tripods. Egypt and Greece, mediæval Italy and eighteenth-century England, were all laid under contribution, often in one and the same piece; and it is one of Wedgwood's triumphs that what he did, probably in ignorance, never offends, nay, never fails to delight the most learned of purists. In other words, he created a style of his own, a very curious and beautiful amalgam of all the artistic details of all ages, which he married with total disregard of anything but their absolute fitness for each other in line and logic. No argument could possibly prove more strongly the unity of beauty than such a piece, for instance, as the handsome tripod, an unmarked "Trial," on Pl. XXIV., fig. 1. Here a trio of Egyptian Sphinxes, themselves supported on renaissance Italian claws, and winged with pinions suggestive of Grinling Gibbons, uphold a vessel copied from a pure Hellenic bronze lamp of the period about 400 B.C. The whole is surmounted by a cover of which I am as doubtful as

to the period—though Hoskins and Grant had certainly something to do with its superimposed figures—as I am certain about its absolute fitness for its position. On the under-side of the body, and not seen in the engraving, is a large Satyr's head, magnificently executed in low relief, showing from its position that the antique original was intended for use as a pendant, to be admired chiefly from underneath. In such a form Wedgwood frequently treated it; but here the inclusion of the fine but invisible ornament rather recalls the Gothic sculptor who, on being asked why he finished so scrupulously the back of a statue intended to be affixed to a reredos, replied that "God sees!" The body of this piece was constantly employed by Wedgwood; in fact it was, with variations, the most usual nucleus of his tripods, whether arranged as lamps, pastille burners, or merely as vases. It is seen again, lid and all, in the elaborate Lamp figured on Pl. XII., fig. 1, which is believed to be from a design by Michael Angelo. This piece, one of the most photographed and admired of all Wedgwood's productions in black Basaltes, is nevertheless like the "Wine and Water" vases, in reality not one of his most successful efforts. The faults of potting are the least of its demerits, though they are obvious enough in the shrinkage and sinking of the figures until the shoulders of two of them actually do not touch the body which they are supposed to bear up. But this technical defect is somewhat ironically condoned by the artistic one that the figures are scarcely wanted at all for the support of the vase, a function amply fulfilled by the stout pillar which rises between them. Of better design is the beautiful creation shown on Pl. XXV., fig. 2. Perhaps fluting instead of the application of tracery to the barrel of the vase would have given an additional touch of purity, but otherwise this piece seems to combine every possible grace of line, balance, and workmanship. This is another trial piece, and is unmarked. The fine dolphin-supported pastille burner on Pl. XXVI., fig. 1,

1

2

PLATE XXXVIII.

FIG. 1.

MERCURY.

Mark imp.: **WEDGWOOD.**

Height, 19⅞ inches.

(Brit. Mus.)

FIG. 2.

CONGREVE.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 6⅝ inches.

(Messrs Hyam & Co.'s Coll.)

is remarkable for the naturalistic festoons of ivy which are applied to its bulging sides. Actually, the exquisite realism of this addition emphasises the incongruity between sea-fish and garden-creeper, whereas the employment of some water-weed or plant would have improved instead of impairing the unity of the design. Such criticism may seem hyper-critical, but it is to such that Art entrusts her vindication of superiority over mere craftsmanship. We have allowed that mixture of styles can create Art, but confusion of *ideas* is the first step towards her annihilation. Wedgwood did not often offend in this particular; his keen eye and sure instinct kept the myriad productions of his factory wonderfully free from such solecisms. The shapely tripod shown on Pl. XXIV., fig. 2, is yet another trial piece, and bears no mark except the rude, almost illegible, scratched "K" which was the sign manual of Keeling, for many years one of the best modellers at Etruria. His contribution to this tripod was probably confined to the finely wrought figures. Keeling's ideal figure work, as distinguished from his portraiture, is not difficult to identify. It is usually marked by a heaviness of line in drapery, by a ridginess of muscular modelling, and by peculiar flat features which are as typical of his classic maidens as the strange wide-eyed countenances are of Ralph Wood's humorous statuettes. These characteristics are seen again in the pair of candlesticks depicted on figs. 1 and 3, Pl. XXVII. Their origin is shown by a companion pair in my own collection. These also bear Keeling's hurried-looking calligraphy, which always looks as though the modeller had nervously incised it in the very last moment before sending his piece to the fire. Would that more of Wedgwood's brilliant workmen had broken his unworthy regulation, and bequeathed their signatures in imperishable clay to posterity, anxious but unable to do them honour. The curious tripod on Pl. XXV., fig. 1, is a late production, possibly of Josiah's 2nd time. That on Pl. XXVI., fig. 2, still another unmarked trial piece, is, to be

Irish, no tripod at all, but a very magnificent *bi*pod, of a daring and successful mixture of styles. Upon a bold plinth ornament of the "*meander*" type—rather unnecessarily Hellenic considering that the Egyptians had as fine a *meander* of their own—sit a pair of Sphinxes, which are amongst the finest specimens of anatomical modelling ever produced by Wedgwood. Were every figure, human and animal, up to this standard, there would be cause to withdraw certain depreciatory remarks as to the capacity of clay to reproduce life, which the reader may remember in the first chapter. The modeller is unknown; possibly it was Wedgwood himself, who is recorded to have devoted especial attention to this type, or Denby, his clever assistant, or more likely Hackwood, all of whom, says Miss Meteyard, excelled the intemperate Boot, the professional "hand" at Sphinxes, in his own domain.[1] The candlestick on Pl. XXVIII., fig. 1, which is fashioned from an identical model, bears on its underside the letter "O" in addition to the name Wedgwood. This may be the mark of the celebrated but unknown modeller, the appearance of which on pieces in jasper ware so greatly enhances their value. Keeling's candlesticks on Pl. XXVII. have already been referred to. The third, standing between them, representing a hawk-faced Griffin, is an extraordinary imitation not only of bronze, but of bronze corroded by verdigris, being of a bright green colour, with a roughish surface. The deception is as marvellous as it is unworthy; even in handling the piece a prolonged study is necessary to convince oneself that the body is not really of metal. The effect, nevertheless, is not produced by surface bronzing, but by the infusion of a green stain into the body of the material. This, in fact, is the "green Basaltes" of which Wedgwood, after declaring it to be "very proper for statues," seems fortunately to have denied himself the use. For here again is a confusion of ideas only pardonable as a *tour de force*, which indeed this

[1] 'Life of Wedgwood,' vol. ii. p. 158.

1

2

PLATE XXXIX.

FIG. 1.

RALEIGH.

Mark imp.: **WEDGWOOD.**

Height, 17¾ inches.

(Brit. Mus.)

FIG. 2.

NELSON.

Mark imp.: **WEDGWOOD.**

Marks inc.: **Pubd. July 22nd, 1798. R. Shout, sculp., Holborn.**

Height, 11 inches.

(Author's Coll.)

ceramic miracle was probably intended to be, for I have seen no other example. The Sphinx on Pl. XXVIII., fig. 1, it should be mentioned, is also finely bronzed, but so artfully as to gain the sheen of the metal whilst never losing the property of its clay. Sphinxes generally first appeared about 1770. The original model in pear wood of the Griffin candlestick is still preserved, amongst a multitude of interesting relics, at Etruria. It was probably carved, according to Mr F. Rathbone,[1] by Chippendale, or one of his school.

The Triton on Pl. XXVII., fig. 4, may be the work of Bacon the sculptor; Wedgwood himself, as well as Mrs Landre and Boot, occasionally modelled them. They appeared simultaneously with the Sphinxes, which, however, easily surpass them in design and execution. It is recorded that Sir William Chambers, the architect of Somerset House, lent to Wedgwood the bronze originals from which these old men of the sea were first adapted; and the first pair ever potted would have reached him as an acknowledging gift had not some "noble connoisseur" intercepted them and made them his own by right of purchase and nobility. Wedgwood loved a lord! Anent these pieces, Miss Meteyard, usually over-laudatory of Wedgwood's wares, has a depreciatory criticism of a curiously misplaced nature, when she complains of the incongruity of cornucopiæ in the arms of the sea monsters,[2] the alleged offences being obviously quite appropriate whorled shells of a fairly correct conchological pattern.

Reverting to lamps — Wedgwood produced a large variety of the type shown on fig. 2, Pl. XXVIII., which is probably the most ancient form known. They show every variety of ornament. That in the illustration has an applied relief in red clay. These little hand lamps were intended to hold the coil of ribbon-like waxen taper used for igniting sealing-

[1] 'Catalogue of the Etruria Museum,' No. 417.
[2] 'Life of Wedgwood,' vol. ii. p. 219.

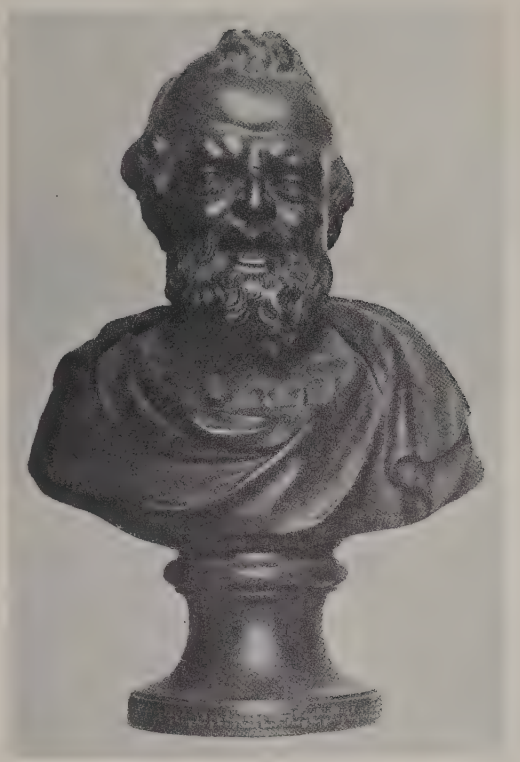
wax. Beautiful elaborations of the design are those on Pl. XXIX. In these the handles are formed by a finely moulded but singularly unattractively visaged female, obviously from the hand of Keeling. This is the first model of the design, which was subsequently altered to a pattern which Etruria finds popular to this day. I happened to be present in the Basaltes modelling-room whilst one of these lamps was being fashioned, and it was hard to believe that the ruddy chocolate of the unfired clay could ever assume the dense black of the finished product. One of the pair is known as the "Reading Lamp," from the attitude of the figure.

Leaving now the light-bearing vessels, we must turn to those designed as

III. FLOWER-POTS AND INKSTANDS.

Wedgwood took a vast deal of trouble with his floral pottery, seeking the most expert advice as to its suitability for its intended purpose. Naturally this was to be had from ladies, and he confessed that without the aid of female taste he would have "made but a poor figure amongst my pots!" Although large quantities of this kind of ware were turned out from the earliest days of Etruria,—the books of 1768 refer to a heavy and increasing output,—examples in black Basaltes of the fine period are by no means common. Incomparably the best which has come under my notice is the sextile Bulb Pot, decorated by Flaxman, figured on Pl. XXX., fig. 1. Apart from its wonderful potting, in which sturdiness of build and elegance of contour are equally preserved, this piece is remarkable, indeed in my experience unique, for the peculiar ruddiness of the Basaltes, which is something of the tint of a cooling coal at the instant of the evanescence of the red-heat into the dusky complexion of a lower temperature. The interior, as befits a vessel intended to hold water for a long period, is highly and

PLATE XL.



1

2

PLATE XL.

FIG. 1.

DEMOCRATES.

Mark imp.: **WEDGWOOD & BENTLEY** (& "K.")

Height, 14 inches.

(F. Rathbone Coll.)

FIG. 2.

NEWTON.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 17⅞ inches.

(Hanley Mus.)

thickly glazed. There is a similarly shaped piece to this in the Victoria and Albert Museum, of which a fine coloured plate is given in Mr Burton's 'British Earthenware and Stoneware.' This example, however, which is constructed only in one tier to hold three bulbs, is marred[1] by having the centre panel, on which Flaxman's *putti* appear, enamelled with a fiery red, the whole being surrounded by bosses and festoons, and a border edging crudely painted in pink and white. Single flower-pots were also made of identical design. "Myrtle Pans," as the receptacles for growing evergreen plants were called, were merely huge flower-pots with handles at the side. I have a pair grooved in imitation of the lathes of wooden buckets; and incised with the aforementioned "Z"; they are imposing pieces of Basaltes. Miss Meteyard records that these "pans" were sometimes made as large "as a small tub," which reminds us of the evidence of a bucolic witness who, at the close of a searching cross-examination as to the size of a stone thrown at him, deposed, as his unalterable testimony, that the missile was precisely the dimensions of a piece of chalk! A curious receptacle for flowers is the Hedgehog shown on Pl. XXX., fig. 2. It is probably intended for growing grasses, a form of horticultural humour which has been revived in our own day in the faces and heads for which the sprouting grass provides the hair and whiskers.

Inkstands in old black Basaltes, though scarce enough, appear slightly more frequently than flower-pots. They include many exquisite designs, some of which are shown on Pls. XXXI. and XXXII. Pl. XXXI., fig. 1, shows a model of dignity and literary gravity; into such a one Buffon might well have dipped his pen, when, arrayed in his best clothes, he sate him down to speak in his tongue the wonderful works of God. Pl. XXXII. displays two very striking samples of Gondola inkstands, the one of

[1] In my humble opinion, at least; Mr Burton, on the contrary, greatly admires it, even to the extent of wishing that "such pieces as this had been commoner."

Egyptian the other of classical *motif*. The right-hand figure of fig. 3, Pl. XXXII., that with the Sphinx-head centre, is unique in one particular amongst all the wares of Wedgwood. It is marked "Wedgwood & Bentley," not in any of the printed forms, but in ordinary handwriting, presumably that of the modeller, some say of Wedgwood himself. The *raison d'être* of this peculiar mark, alone amidst thousands, is one of the many puzzles of the study of ceramics. A pyramid of three of the ordinary circular inkpots sold broadcast by Wedgwood for a few pence, appears on fig. 2, Pl. XXXI. Despite their simplicity, they are often beautiful specimens of potting; the smallest of these three, for instance, is of unsurpassed texture. The scientific skill of their construction, whereby by an ingenious combination of stopper and cone-shaped well the level and quality of the ink were alike preserved, has often been commented upon. These articles formed one of Wedgwood's staples, and were sold and copied far and wide.

Next to be discussed of Wedgwood's productions comes the large and important class of

IV. BUSTS AND STATUETTES.

No account of the first of these items can be much more than a transcript of Miss Meteyard's exhaustive labours. The information given by her, however, is considerably dispersed through her works, and, with due acknowledgment, it will be as far as possible assembled and amplified here. The recorded Busts comprise more than one hundred of different sizes, this number including several repetitions of the same subject in different dimensions, and occasionally of different designs. The following is a fairly complete list, arranged in approximate sizes.[1] Where known, the name of the modeller of each piece

[1] The dimensions, even of intended replicas, vary considerably, owing to unequal shrinkage in the fire, subsequent "tooling," &c.

PLATE XLI.

1 2

PLATE XLI.

FIG. 1.

FLETCHER.

Height, 16 inches.

FIG. 2.

PLATO.

Height, 16 inches.

(Both from F. Rathbone Coll.)

Both marked **WEDGWOOD & BENTLEY.**

is placed in brackets beside it. Where two names are thus given, the first is that of the plaster-caster from the original antique or other source, the second that of the artist who reproduced the piece in clay in Wedgwood's modelling-room. It will be noticed that the names of Hoskins & Grant (abbreviated to H. & G. in the list) appear frequently in the former capacity. Little is known of these partners beyond the facts that they were a London firm of plaster-cast makers who appear to have supplied Wedgwood with the majority of the models from which his busts were moulded. Whence they derived their material is recorded in but a few cases, and it is scarcely worth prolonged research. Many of their casts are still to be seen in Messrs Wedgwood's admirable Museum maintained at Etruria. At a little distance they are scarcely to be distinguished from their copies in Basaltes; but Wedgwood prided himself not a little on the vast improvement upon them wrought by Hackwood, Hollinshed, Keeling, and his other modellers. In the following list the dates are usually those on which the casts were received at Etruria from Hoskins & Grant; they are derived from the invoices rendered by the firm. Busts of which illustrations are given are so noted.

LIST OF BUSTS.

25-24 *Inches.*[1]

M. Aurelius Antonius.
Epicurus (H. & G. 1774), (Hackwood).
Marcus Brutus (H. & G. 1774), (Hackwood).
Homer (H. & G. 1774), (Hackwood).
Cornelius de Witt (Print or medal), 1779, (Pl. XXXIII., fig. 1).
Zeno (H. & G. 1774), (Hackwood).
Plato (H. & G. 1774), (Hackwood).
Junius Brutus (H. & G. 1774), (Hackwood).
Pindar (H. &. G. 1774), (Hackwood).
John de Witt (Print or Medal), 1779.
Lord Chatham.

[1] Usually includes a pedestal.

22 *Inches.*

Antinous (H. & G. 1774), (Flaxman).
Antoninus Pius (H. & G. 1774), (Hackwood).
Demosthenes (H. &. G. 1775).
Augustus (H. & G. 1774), (Hackwood).
Palladio (H. & G. 1774), (Hackwood).
Minerva (H. & G. 1774), (Hackwood).
Inigo Jones (H. & G. 1774), (Hackwood).

21-20 *Inches.*

Cato (H. & G. 1774), (Hackwood), (Pl. XXXIV., fig. 2).
Socrates (H. & G. 1775).
Rousseau (Wedgwood), 1779. (Pl. XXXV., fig. 2).
Voltaire (Pl. XXXV., fig. 1).
Pindar (Pl. XXXIV., fig. 1).
Cicero (H. & G. 1775).
Seneca (H. & G. 1774), (Hackwood), (Pl. XXXVI., fig. 1).
Faustina (H. & G. 1774), (Hackwood).
Zeno (Pl. XXXIV., fig. 3).
Grotius (Print or Medal), 1779, (Pl. XLVI., fig. 1).
Swift.
Mercury [1] (Pl. XXXVIII., fig. 1), (H. & G.), (Hackwood 1779).

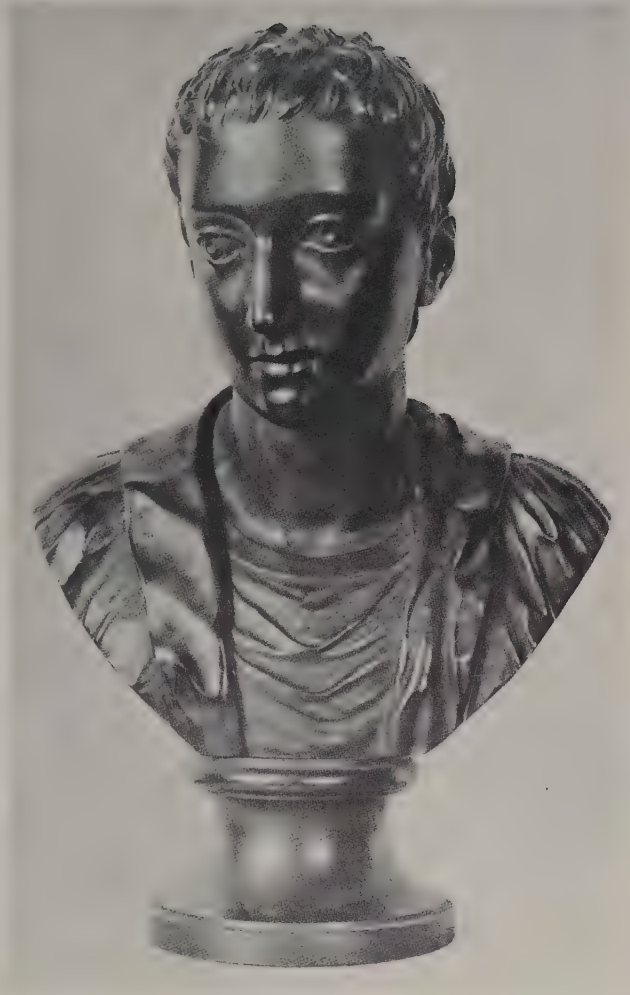
20-18 *Inches.*

Bacon (H. & G. 1775), (Keeling), (Pl. XXXVII., fig. 1).
Raleigh (H. & G. 1775), (Pl. XXXIX., fig. 1).
Venus de Medici (H. & G. 1774), (Hackwood).
Ben Jonson (Keeling), (Pl. XXXVII., fig. 2).
Newton (Pl. XL., fig. 2).
Boyle (H. & G. 1775), 1779.
Horace (Pl. XLII., fig. 1, and Pl. XLV., fig. 2).

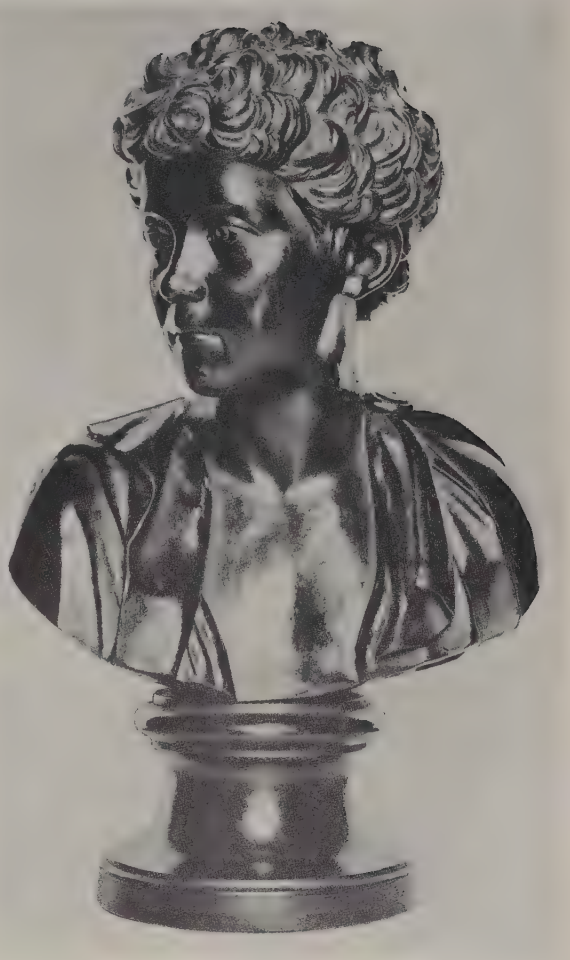
17-16½ *Inches.*

Germanicus (H. & G. 1774), (Hackwood).
Agrippina (H. & G. 1774), (Hackwood).
Plato (J. Cheese), 1774, (Pl. XLI., fig. 2).
Marcus Aurelius (H. & G. 1774), (Hackwood), (Pl. XLII., fig. 2).
Dr Fothergill (Flaxman), 1781.
Fletcher (H. & G. 1775), (Pl. XLI., fig. 1).

[1] Commonly and erroneously attributed to Flaxman.



1



2

PLATE XLII.

FIG. 1.

HORACE.

Mark imp. : **WEDGWOOD & BENTLEY.**

Height, 19⅞ inches.

(Hanley Mus.)

FIG. 2.

MARCUS AURELIUS.

Mark imp. : **WEDGWOOD.**

Height, 16⅛ inches.

(Brit. Mus.)

15-14 *Inches.*

Homer (H. & G. 1774), (Hackwood).
Democrates (H. & G.), (Keeling), (Pl. XL., fig. 1).
Hippocrates (H. & G. 1775).
Galen (H. & G. 1775).
Aristotle (J. Cheese), 1774.
Cicero.
Vestal (H. & G. 1774), (R. Parker), (Pl. XLVI., fig. 2).
Zingara (H. & G. 1774), (R. Parker).
Chaucer (H. & G. 1775), (Pl. XLIV., fig. 2).
Beaumont (H. & G. 1775).
Shakespeare (J. Cheese), (Keeling), 1775, (Pl. XLIII., fig. 2).
Milton (H. & G. 1775).
Congreve (H. & G. 1775).
Boershaave (Print or Medal), 1779.
Newton (H. & G. 1775).
Prior (H. & G. 1775).
Swift (H. & G. 1775).
Pope (H. & G. 1775).
Sappho (H. & G. 1775).
Julia (H. & G. 1775).
Seneca (J. Bacon), 1777.
Virgil (from a Gem), (Wedgwood 1779).
Addison (H. & G. 1775).
Dryden (H. & G. 1775), (Pl. XXXVI., fig. 2).
Horace (H. & G. 1775), (Hackwood).
Jonson (H. & G. 1775).
Spenser (H. & G. 1775), (Keeling), Pl. XLIV., fig. 1).
Madonna (H. & G. 1775).
Locke (H. & G. 1775).
M. de Ruyter (Print or Medal), 1779.

13 *Inches.*

Homer (H. & G. 1774), (Hackwood), (Pl. XLIII., fig. 1).

11½-10 *Inches.*

Newton.
Voltaire (Houdon).
Locke.
George I.

9¾ *Inches.*

Cicero (J. Bacon), 1777, (Pl. XLV., fig. 1).

8-7 *Inches.*

Socrates.
Aristotle.
Newton.
Locke.
Prior.

7-6 *Inches.*

Antony (H. & G. 1775). } Pl. XXXII., figs. 2 and 4.
Cleopatra. }
Congreve (Pl. XXXVIII., fig. 2).

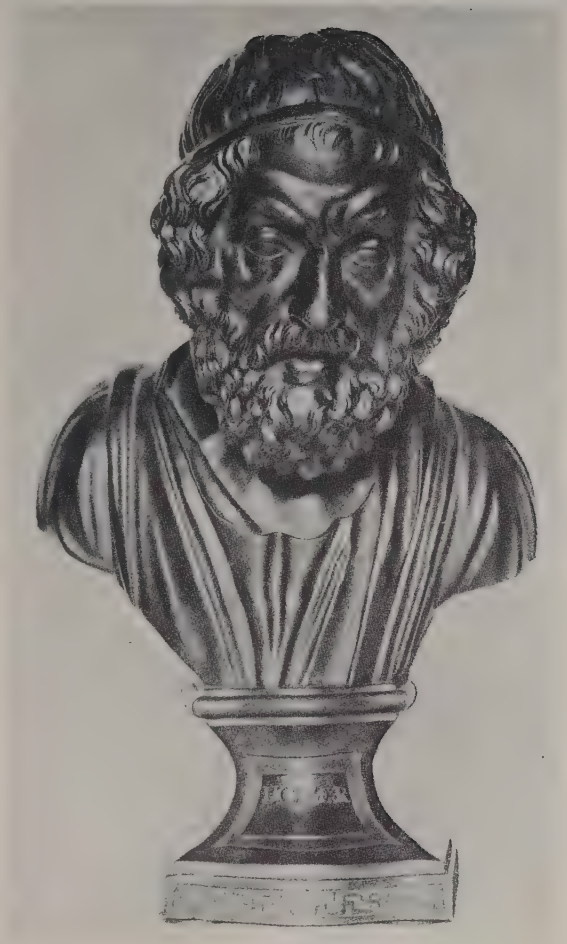
4-4½ *Inches.*

Homer (H. & G. 1774).
Bacchus (H. & G. 1779).
Ariadne (H. & G. 1779).
Voltaire.
Montesquieu.
Rousseau (Flaxman 1781).
Pindar.
Aristophanes.

Unrecorded in above.

Olden Barneveld (Pl. XXXIII., fig. 2), 20 inches.
Garrick (H. & G. 1779).
Alexander (H. & G. 1779).
Julius Cæsar (H. & G.)
Handel.
Neckar.
Prince of Orange.
Count de Caylus.
Sir Wm. Hamilton.
Sterne (Flaxman).
Mrs Siddons (Flaxman), 1782.
Priestly.
Solon (H. & G. 1774), (Hackwood).
Whitfield.
Wesley.
Harvey (H. & G. 1775).
Franklin, 28 inches.
Aratus, 25 inches.
Head of a Negro, 9¼ inches.
Boileau, 10¼ inches.
Susannah, 12 inches.
Washington, 26 inches.
Scipio.
Nelson (R. Shout), 1798, 11 inches (Pl. XXXIX., fig. 2).

It is unnecessary to refer seriatim to these works of art; for works of art they are, though they necessarily show the defects of their material and processes. Whilst none are bad, the visible inequality in merit is probably due to the nature of the various sources from which they were taken. It is not difficult, for instance, to attribute the comparative lifelessness of the bust of Grotius (Pl. XLVI., fig. 1) to the difficulty of giving "projection" to a figure from a print, a difficulty which so mighty a master as Titian himself found it impossible to overcome, witness his unreal Emperor Francis V. in the Louvre. Regarded from the sculptural point of view, indeed, a slight "woodenness," the look of "Nature struck dead," is the defect perceptible in all the productions. The countenances have a little the appearance of masks: there is "no speculation in those eyes," even when they so "glare withal," as from the visages of Rousseau or Voltaire. These, of course, are the



1

2

PLATE XLIII.

FIG. 1.

HOMER.

Unmarked (**WEDGWOOD**).

Height, 13 inches.

FIG. 2.

SHAKESPEARE.

Mark imp.: **WEDGWOOD** (& "**K.**")

Height, 14½ inches.

(Both from F. Rathbone Coll.)

results first of moulding, next of firing, both of which are inimical to vivid representations of the subtleties of the human face. But having said this, we have said all that is possible in the way of depreciation. Indeed, in the presence of such masterpieces as the Cicero, Pindar, or Ben Jonson, I am by no means sure that I have not said too much. The clothes and drapery, being less susceptible to injury, are miracles of delineation. In their general superiority in drawing over the faces, it is plainly seen that the proper province of fictile art is not the mobile undulations of surfaces "instinct with life," but the more motionless irregularities, the more angular angles of the works of men's hands. Barneveld's (Pl. XXXIII., fig. 2) countenance, for instance, fine as it is, is less fine than his ruff; and even the exquisitely refined features of the Vestal (Pl. XLVI., fig. 2) are inferior to the inimitable wrappings in which they are swathed.

But the chief glories of this wonderful series are purely ceramic. They are astounding pieces of pottery. Material, colour, texture, firing, are all flawless. Not a bubble or an abrasion blemishes the surface of any example which I have ever seen, and I have handled so many that the sum of their superficies must surely run into acres! In this connection I was party to an amusing incident. Whilst dilating enthusiastically to a friend over the bust of Dryden (Pl. XXXVI., fig. 2), and especially laying stress on this absence of "bubbles," always the bugbear of the potter of large pieces, I was suddenly checked by a remark from my companion that *this* example, at any rate, was marred by one of the identical defects. On my inquiring where it was to be seen, he placed an accusing finger upon the unmistakable wart modelled by the too truthful potter upon the poet's left cheek!

The bust of Nelson, placed last on the foregoing list, is not, it will be seen, of Josiah Wedgwood the 1st's period, being dated three years after his death. It is, nevertheless, one of the most

interesting of the whole series. In the first place, it is a contemporary and probably faithful likeness of the hero in his fortieth year. It was issued on the eve of the first of those colossal victories, or "conquests," as Nelson called them, which were to establish the small seaman as one of the greatest figures of all time. On the back, in addition to the mark "Wedgwood," is the following inscription, impressed in flowing script—*Pubd. July 22nd,* 1798. *R. Shout, Sculp., Holborn.* This introduces a new modeller to the Wedgwood student; but it introduces also rather a puzzle. On the disc upon Nelson's breast is legible the word "Nile." Now the battle which destroyed Bruey's fleet and the communications of Napoleon's army was not fought until August 1st, just ten days after the publication of this bust. The explanation probably is that part of the issue was still in the Etruria workshops when news of the engagement came, every remaining piece being then stamped with the name which was in every mouth in the civilised world.

Busts were more popular as decorations in Wedgwood's day than they are in ours. They gave a grave and learned aspect to niches and shelves; and "looks," as has been already said, were much in demand in that age of affectation. We read that Gibbon ordered a set of fourteen busts to adorn the library of his villa at Lausanne; but the historian of Rome was fully entitled to any insignia of erudition. David Garrick owned the identical representation of Pindar illustrated on Pl. XXXIV., fig. 1. To this day, in old mansions many busts still reign in splendid isolation on the summits of lofty shelves from which they have looked down undisturbed, often undusted, since the day they were enthroned. Now and then "the family" is surprised to hear that they are not made of bronze, and have considerable value. Thereupon there is great fetchings of ladders and feather brushes, followed, alas! not infrequently by the appearance of the uprooted philosopher or poet in a

PLATE XLIV.

1

2

PLATE XLIV.

FIG. 1.

SPENSER.

Mark imp.: **WEDGWOOD** (& "**K.**")

Height, 15 inches.

(F. Rathbone Coll.)

FIG. 2.

CHAUCER.

Mark imp.: **WEDGWOOD.**

Height, 14⅛ inches.

(Brit. Mus.)

London saleroom; for when Zeno or Plato are weighed against a new gun, or a fresh set of tyres, or a year's taxes, these ancients must sometimes kick the beam.

STATUETTES.

These beautiful products of the Etruria kilns are the most rarely found to-day. Very few purely statuesque examples seem to have survived, whereas, curiously enough, in accessory forms, such as upholders of candlesticks, &c., quite a number remain. These have already been dealt with. Thanks to Miss Meteyard, it is not impossible to compile a fairly full list of the others, which is given with considerable amplifications below:—

LIST OF STATUETTES.

Bacchus (after Michael Angelo). 11 inches.
Bacchus (after Sansovino). 11 inches.
Reclining Ariadne. Length 10 inches.
Jupiter.
Fortuna.
Herculaneum Nymph.
Sleeping Child (after Fiammingo).
Apollo Belvedere. 36½ inches.
Venus, leaning on a term.
Creugantes, Damoxenes, } Boxers. 33 inches. (After Canova.)
Cupid Psyche } 8 inches. (Pl. XLVII., fig. 2.)
Morpheus. Length 25 inches. 1770. (Modelled by Coward from cast by Hoskins & Grant of a Florentine antique.)
Ceres. 17 inches. 1787.
Zingara (Hoskins & Grant, 1779). 17 inches.
Chrispagnia (Hoskins & Grant, 1779).
Venus (seated). 10 inches. (Hoskins & Grant, 1779.)
Mercury (seated). 11 inches. (Hoskins & Grant, 1779.) } Pl. XLVII., fig. 1.
Infant Hercules. 20 inches.

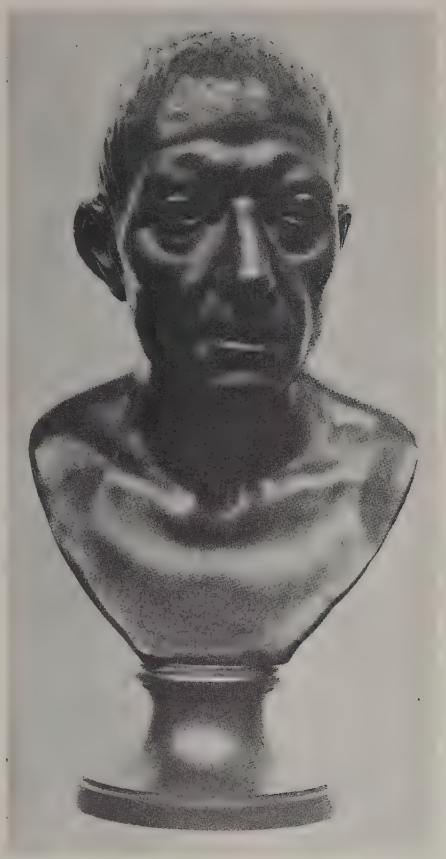
Rousseau. $11\frac{5}{8}$ inches. (Pl. XLVIII., fig. 3.) (Modelled from a drawing.)
Voltaire. $11\frac{3}{4}$ inches. (Pl. XLVIII., fig, 2.)
Rodney. 10 inches. (Pl. XLVIII., fig. 1.) (Modelled by P. Stephan.)
Neptune. 27 inches. (Mrs Landre?)
Polyphemus. 19 inches. (J. Bacon?)
Ganymede. 12 inches. (From a Florentine model.)
Boys (after Fiammingo). 5 inches.
Faun. $10\frac{3}{4}$ inches.
Apollo. 11 inches.
Venus de Medici. $10\frac{1}{2}$ inches.
Venus Anadyomene. $6\frac{1}{2}$ inches.
Sterne's Maria.
Hebe.
Mars. $9\frac{3}{4}$ inches.
Venus and Cupid. $9\frac{3}{4}$ inches.
The Four Seasons (J. Bacon, 1779).

Flora (T. Parker, 1769).
Ceres (T. Parker, 1769).
Spenser (T. Parker, 1769).
Hercules (T. Parker, 1769).
Juno (T. Parker, 1769).
Prudence (T. Parker, 1769).
Milton (T. Parker, 1769).
Shakespeare (T. Parker, 1769).

} Uncertain whether in black Basaltes or coloured Earthenware. Probably the latter.

I am able to give illustrations of but a few items from this list, but fortunately three of the best are amongst them. These are the wonderful little representations of Voltaire, Rousseau, and Rodney. The two former were made first in cane-coloured biscuit, which was unsuccessful. Rousseau was modelled from a French drawing obtained from Lord Harcourt, which was considerably modified by the advice of Bentley. P. Stephan, an occasional employé at Etruria, moulded the Rodney; and in the light of the excellence of the work it is difficult to understand Wedgwood's poor opinion of the artist.[1] The delicacy of these figures is extraordinary; in vivacity they excel the best, not only of the busts but of the idealistic statuettes, at least of those few which I have seen. The

[1] Miss Meteyard's 'Life,' vol. ii. p. 327.



1

2

PLATE XLV.

FIG. 1.

CICERO.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 9¾ inches.

(Etruria Mus.)

FIG. 2.

HORACE.

Mark imp.: **WEDGWOOD.**

Height, 19⅜ inches.

(Brit. Mus.)

little Cupid and Psyche and Venus and Mercury (Pl. XLVII., figs. 1 and 2), beautiful as they are in conception, in rendering fall far behind the portrait pieces.

Wedgwood also made many little figures of animals which seem to be entirely extinct. Amongst these were—

Elephant. Height 14½ inches, length 16½ inches.
Horse (modelled by Mrs Landre, 1774).
Pug-dog (modelled by R. Parker, 1774).
Lion.

The Sphinxes, Griffins, Hedgehogs, &c., applied to useful purposes, have already been referred to. They were often sold merely as letter-weights, ornaments to balustrades, &c., as were also the Tritons and other light-bearing figures.

The little figures, human and animal, which crown the lids of tea-pots and other useful ware, form a distinct class of diminutive statuettes, and will be described as they occur.

V. PLAQUES AND TABLETS.

These titles, of which there are no hard-and-fast definitions, I shall use in the following senses :—

Plaque—A *round, oval,* or *octagon* of 6 or more inches diameter or axis, bearing a bas-relief of classical subject.

Tablet—A *rectangular* bas-relief, with similar subjects.

This interpretation of the word *plaque* serves to distinguish it from the *medallion,* which will include portraits only, and the *cameo,* which shall be considered as having no measurements of 6 inches or more. Some such distinction is necessary, for a cameo is in reality but a minute plaque, or *vice versâ.*

The earliest plaques were encircled by strapped and beaded borders within fluted concave frames, the whole of pottery and homogeneous with the reliefs, which were pressed out from moulds and "sprigged" or "luted" (*anglicè,* stuck) on to the

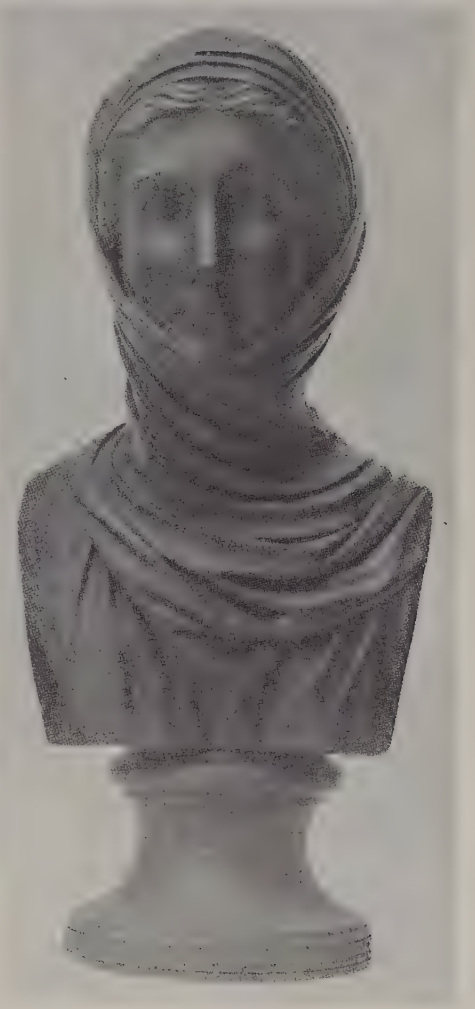
blank plane. They appear, to the number of 80, in the first edition of the Etruria Catalogue in 1773, so that they must have occupied Wedgwood's attention in the earliest days of his partnership with Bentley. Some fine examples of this type are shown on Pls. XLIX., L., and LI. These old pieces are never marked at the back, probably because they were intended to be let into walls or wainscotting, when the reverse faces would be permanently invisible. Sometimes the frames were gilded, as in Pl. L., fig. 1, but this is by no means an improvement. Very rarely the ground was encaustic-coloured, as in a plaque, in the Museum at Etruria, of Demosthenes, with a red ground, but similar in other respects to that on Pl. XLIX., fig. 2.

Wedgwood did not long continue the manufacture of these clay-framed plaques. He had a double objection to them—the difficulty of potting them successfully, and, as it seemed to him, their inferior appearance. As he said himself, "I think it impossible for us to make any frames of *pottery*, however fine or coloured, that will not degrade the gem or picture."[1] Probably few will agree with this opinion. It is difficult, in fact, to conceive any more tasteful finish to the reliefs than these elegant enclosures. The addition of a bow or knot is a delightful improvement, as in Pl. L., fig. 2, which represents an elaborate subject, apparently an Alarm in a Camp, not recorded in the Catalogues. It is remarkable for the lowness of its relief and its superb workmanship. The little crossed ribbons or straps, by the way, which so gracefully adorn the reeded borders within the frames, appear to have been the special work of the aforementioned J. Coward, judging by a bill of his rendered to Wedgwood in 1769. They were widely used thereafter, appearing on many a plinth and border, also, it may be mentioned, on many a picture-frame enclosing the works of George Morland and his school.

[1] Wedgwood to Bentley, January 8th 1775.

PLATE XLVI

1



2

PLATE XLVI.

FIG. 1.

GROTIUS.

Mark imp.: **WEDGWOOD** (twice).

Height, 20 inches.

(Vict. & Albt. Mus.)

FIG. 2.

A VESTAL.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 14⅝ inches.

(Liverpool Mus.)

From the cause given above, the framed plaques are scarce. The following is the list of all of which I have been able to obtain particulars :—

FRAMED PLAQUES (Round and Oval).

After Paintings from Herculaneum—			Inches.
Centaur teaching Achilles music	Pl. XLIX., fig. 3.	Round,	15¼
Polyphemus		,,	11½
Polyphemus and Young Olympus		,,	11½
Papirius and his Mother		,,	11½
Bacchanalian		,,	11½
Venus Callipyge		Oval,	10½ × 7¼
Dancing Nymph	Six varieties	,,	10 × 7¾
War of Jupiter and Titans	Pl. L., fig. 1	,,	11 × 8
Feast of the Gods		,,	
Bacchanalian Triumph		,,	4 × 6
Centaur and Nymph	Pl. XLIX., fig. 4	Round,	15⅜
Demosthenes	Pl. XLIX., fig. 2	Oval,	15⅛ × 11½
Hebe	Pl. XLIX., fig. 1	,,	15⅛ × 11½
Boy with Panther	Pl. L., fig. 3	,,	11½ × 14¼
Marriage of Cupid and Psyche	Marlborough gem	,,	11½ × 16
Birth of Bacchus		,,	6 × 5
Female Centaur.			
Bacchante.			
Death of Niobe's Children.			
Boys Dancing round a Tree		Round,	6
Marriage-Supper of Perseus.			
Meleager and the Boar		Oval,	6 × 7
Silenus.			
Night Shedding Poppies.			
Hercules.			
Youth and Old Age.			

Of Octagon Plaques the following are recorded :—

	Inches.
Apollo and Marsyas	3 × 6
Apollo and Daphne	3 × 6
Judgment of Midas	3 × 6

Of all the items in the long list which follows,—compiled from Miss Meteyard's summary of the various editions of the Catalogues from 1773 to 1788,—the shape, whether plaque or tablet, is not known in every case, nor whether framed or unframed. Probably examples were reproduced in all styles. Nor is it known for certain that *all* the following were produced in black Basaltes:—

		Inches.
Jupiter and Ganymede	Rect.,	3 × 6
Bacchanalian Triumph	,,	9 × 21
Silenus and Boys	,,	6 × 8
Minerva	Oval,	6 × 5
Cassandra — Modelled by J. Bacon	,,	$7\frac{1}{4}$ × $4\frac{1}{2}$
Bacchante and Children	?	6 × 8
Fauns — Four designs	?	9 × 7
Zeno	?	$10\frac{1}{2}$ × $7\frac{3}{4}$
Judgment of Hercules	Oval,	11 × 15
Death of a Roman Warrior	Rect.,	11 × 202
Night	?	20 × $14\frac{1}{2}$
Day	?	20 × $14\frac{1}{2}$
Fire — 1774	Oval,	13 × $10\frac{1}{2}$
Air — ,,	,,	13 × $10\frac{1}{2}$
Earth — ,,	,,	13 × $10\frac{1}{2}$
Water — ,,	,,	13 × $10\frac{1}{2}$
Lyre and Sphinxes	Rect.,	10 × 22
Jupiter — Modelled by Flaxman, 1775	Oval,	8 × 6
Juno — ,, ,, ,,	,,	8 × 6
Apollo — ,, ,, ,,	,,	8 × 6
Muse — ,, ,, ,,	,,	8 × 6
Contemplative Muse — ,, ,, ,,	,,	8 × 6
Hercules and Lion — ,, ,, ,,	,,	8 × 6
Hercules and Cerberus — ,, ,, ,,	,,	8 × 6
Meleager — ,, ,, ,,	,,	8 × 6
Justice — ,, ,, ,,	?	7 × $5\frac{1}{2}$
Minerva — ,, ,, ,,	?	7 × $5\frac{1}{2}$
Hope — ,, ,, ,,	?	7 × $5\frac{1}{2}$
Melpomene — ,, ,, ,,	?	8 × 6
Thalia — ,, ,, ,,	?	8 × 6
Terpsichore — ,, ,, ,,	?	8 × 6
Bacchus (head) — ,, ,, ,,	?	8 × 6

PLATE XLVII.

1

2

PLATE XLVII.

FIG. 1.

VENUS AND MERCURY.

Heights, 20⅛ and 19½ inches.

(Liverpool Mus.)

FIG. 2.

CUPID AND PSYCHE.

Height, 8 inches.

(Etruria Mus.)

Both marked **WEDGWOOD**.

			Inches.
Ariadne	Modelled by Flaxman, 1775	?	8 × 6
Spring	„ „ „	?	10 × 8
Summer	„ „ „	?	10 × 8
Autumn	„ „ „	?	10 × 8
Winter	„ „ „	?	10 × 8½
Birth of Bacchus	Modelled by Hackwood	?	5¾ × 7
Perseus and Andromeda	Modelled by Flaxman	?	6 × 5½
Indian Bacchus	Modelled by Hackwood	?	6 × 4
Bacchanalian	Modelled by Mrs Landre (5 designs)	Round,	6
Lion and Boys		?	5½ × 7¼
Pan Reposing		?	6 × 8
Fauns Sacrificing	Modelled by Flaxman	Rect.,	8½ × 15
Bacchanalian Triumph	„ „	„	7½ × 9¾
Figure with Greyhound	„ „	Round,	9
Hebe and Eagle	„ „	?	7 × 4½
Conquered Province	Modelled by Stephan, 1774	?	11 × 7
A Priestess		Round,	6¾
Triumph of Ariadne	Modelled by Flaxman	?	10½ × 14¼
Panther and Boys		?	7½ × 102
Hercules Farnese		Round,	7¼
Andromache	Modelled by Bacon, 1777	„	8½
Offering to Flora	„ „ 1778	„	8½
Sacrifice to Bacchus	1778	?	8¼ × 19
Triumph of Bacchus	Modelled by Hackwood	?	7¼ × 10
Apotheosis of Homer	Modelled by Flaxman	?	7½ × 14
Nine Muses	„ „	Rect.,	10 × 25
Apollo and Muses	„ „	„	6 × 18
Dancing Hours	„ „ 1776	„	6 × 18
Birth of Bacchus		„	12 × 27
Triumph of Love		?	6¼ × 11
Sacrifice to Love		?	10½ × 25
Triumph of Venus		?	9 × 20
Hero and Leander		Rect.,	20 × 9
Priam before Achilles		„	17½ × 13
Homer and Hesiod		„	
Bacchus and Ariadne		„	9½ × 23
Boys and Goats		„	9 × 12¾
Young Hercules		„	4 × 6¼
Ganymede and Eagle		„	5 × 6¼
Meleager and Atalanta		„	8 × 11½

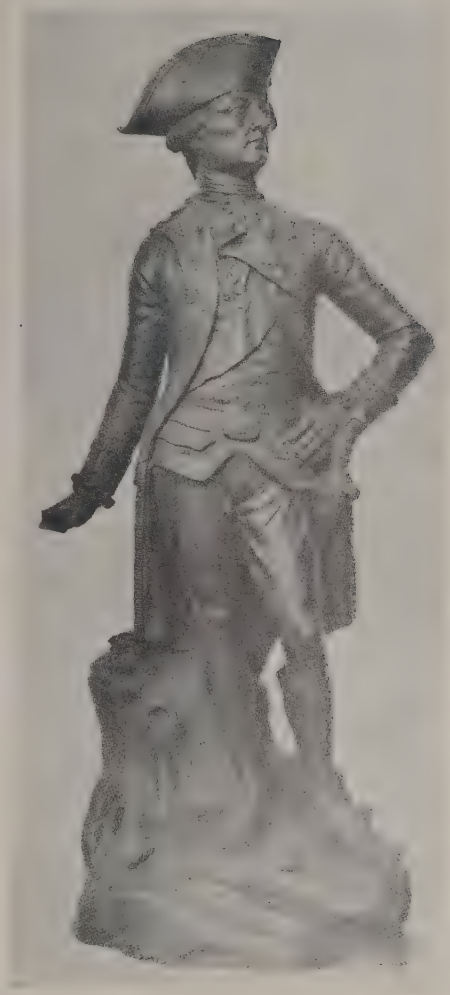
			Inches.
Tragedy, Comedy, Apollo	Modelled by Flaxman	Rect.,	6 × 9½
The Frightened Horse	After Stubbs, R.A.	,,	11¼ × 17½
Fall of Phaeton	,, ,,	,,	12 × 21½
Roman Procession		,,	9½ × 21
Offering to Peace	After Lady Templeton	,,	6½ × 11½
Friendship Consoling Affliction	,, ,,	,,	7 × 8¾
Bacchanalian Tablet	After Lady Diana Beauclerk	,,	26 × 5½
Venus in her Car	After Le Brun	,,	4¼ × 9
Cupid and Swans	,, ,,	,,	4¼ × 9
Treaty with France	Modelled by Flaxman, 1787	,,	11 × 9
Coriolanus	,, ,,	,,	6 × 9¾
Sacrifice to Hymen	Modelled by Webber	Round,	10
Apotheosis of Virgil	Modelled by Flaxman	Rect.,	7½ × 15½
Graces erecting Statue to Cupid	Modelled by Webber	,,	10¾ × 9
Diana visiting Endymion	Modelled by Flaxman	,,	8½ × 27½
Hercules in Garden of Hesperides	,, ,, 1787	,,	5½ × 17
Agamemnon, Achilles, and Briseis	,, ,,	,,	10¾ × 8½
Peace obstructing Mars	,, ,,	,,	8½ × 10
Mercury joining England and France	,, ,,	,,	9 × 9
Juno with Staff		,,	9 × 7⅛
Cupid and Satyr		Oval,	7 × 6
Head of Ceres		Round,	8
Piping Faun	Pl. LI., fig. 1	Oval,	7½ × 5½

The above include all Wedgwood's most important productions in relief,—all, that is, containing measurements of over 6 inches. The next step is to

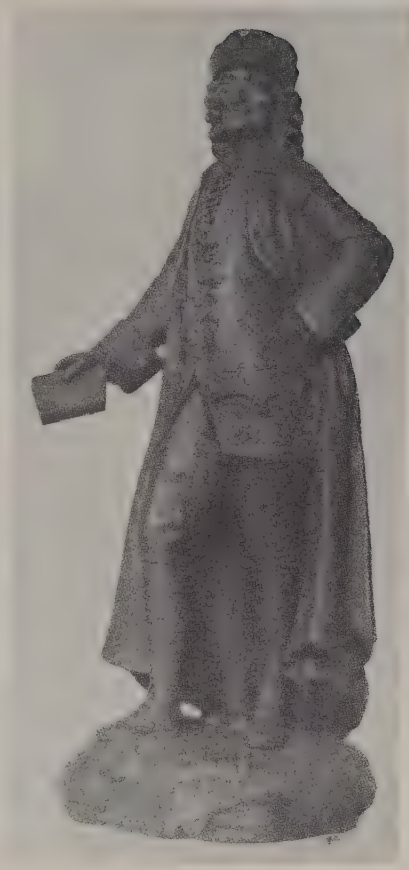
VI. MEDALLIONS, CAMEI, AND INTAGLI.

Of none of these do I propose to give lists in detail. It would be mere bookmaking, of which there is far too much already in ceramic literature, to transcribe from Wedgwood's

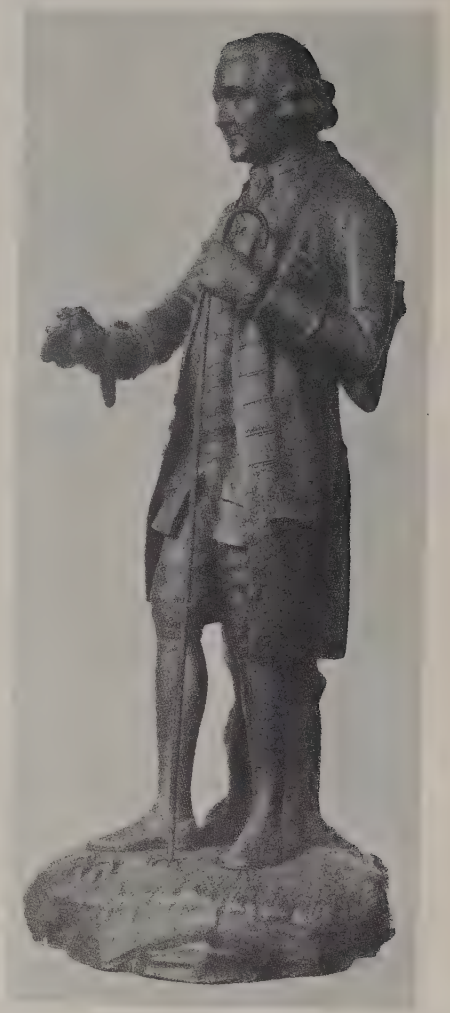
PLATE XLVIII.



1



2



3

PLATE XLVIII.

FIG. 1.

RODNEY.

Unmarked (**Wedgwood & Bentley**).

Height, 10 inches.

(Burslem Mus.)

FIG. 2.

VOLTAIRE.

Mark imp. : **WEDGWOOD**.

Height, 11¾ inches.

(Burslem Mus.)

FIG. 3.

ROUSSEAU.

Unmarked (**Wedgwood & Bentley**).

Height, 11⅝ inches.

(Hanley Mus.)

Catalogues long rows of the titles of small objects running into such figures as the following:—

Medallions—	
Ancient Kings and Queens	31
Statesmen, Orators, Poets, &c.	76
Historical Medals	60
Roman Emperors and Worthies	108
Heads of Popes	256
Kings of England	36
Kings of France	67
Modern Princes	50
Modern Statesmen and Commanders	52
Modern Philosophers, Naturalists, and Physicians	40
Poets, Painters, Architects, Antiquaries, Divines	63
Celebrated Ladies	23
Additional	40
	902
Camei	755
Intagli	568

When it is considered how much time and labour must have been expended on turning out every unit comprised in the above, and every reduplication of each unit, faultless in potting and design, as they surely were, judging by the multitudinous specimens which survive: when it is considered, further, that these formed but a part, and a minor part, of the output of Etruria, such a muster must stagger reflective humanity. It is more than a *corps d'élite*, it is an *armée d'élite*, an army composed of lilliputians each as perfect in itself as the "David" of Michael Angelo, or as Salisbury Cathedral! I once wrote that I could appreciate the glory of God even more from the migrations of the tiny birds than from the bellowing of a volcano. In the same sense, and with all reverence, I can grasp Wedgwood's immense industry, fecundity, and talent more easily from this vast output of miniatures than from the more imposing productions which can be viewed

without a magnifying lens. They are the most wonderful part of a wonderful whole. They prove again that all great men are prolific men. Genius abounds in quantity as well as quality. It would be strange were it otherwise, since industry is an essential ingredient of its composition. The brain reels at the magnitude of the labours of Shakespeare, Voltaire, Scott, Turner, Dickens, and a band of others, amongst whom is Josiah Wedgwood, the first of the potters who turned out ware in tons, the last who saw to it that every ounce of every ton bore the "mark impressed" of infinite care. I never emerge from the railway station at Stoke-on-Trent and set eyes on the statue of the master which welcomes all arrivals, without mentally taking off my hat, not to the man who founded and destroyed British pottery—for Wedgwood did both, — but to the man to whom the selection, supervision, and reproduction of more than 2000 masterpieces, ranging from the size of a shilling to that of a crown, was but an incident in a short life, whose duties, troubles, illnesses, and interests themselves far exceeded the preoccupations incident to the common lot.

Finally, we come to that class of Wedgwood's productions which more than any suggests as suitable for his epitaph the hackneyed but rarely earned encomium, *nihil tetigit quod non ornavit*—namely, his

VII. USEFUL WARES.

Wedgwood was not the first who strove to refine and beautify the utensils of daily life. The Elers, and the potters of the even then old-fashioned salt-glaze, the most exquisite as well as the most English of fayence, had done that before him. Indeed, two of the most curious of ceramic puzzles are, first, that this same salt-glaze, with its delicate almost effeminate beauty, should ever have appeared in that age of domestic

PLATE XLIX.

1

2

3

4

PLATE XLIX.

FIG. 1.

HEBE.

15⅛ × 11½ inches.

(Liverpool Mus.)

FIG. 2.

DEMOSTHENES.

15⅛ × 11½ inches.

(Liverpool Mus.)

FIG. 3.

CENTAUR AND ACHILLES.

Diameter, 15⅜ inches.

(Author's Coll.)

FIG. 4.

CENTAUR AND MAIDEN.

Diameter, 15⅜ inches.

(Liverpool Mus.)

All unmarked (**Wedgwood & Bentley**).

clumsiness, the first half of the eighteenth century; secondly, that it should ever have been allowed to die out. Certain it is that Wedgwood entirely supplanted it with his far less artistic Cream or Queen's Ware. His table-ware in black Basaltes was probably never a serious competitor for household use, no more than his impossibly fine Jasper. The beauty and high finish of the bulk of it, together with its rapid deterioration in colour under the action of hot water, suggest that these articles, though ostensibly designed "to be used at meals," were rather for the cabinet than the table. So much, I think, is proved by the occasional appearance upon them of Bentley's name, a name "sealed" to ornament, and ornament only. But apart from this, I have never seen a *common* piece of black table-ware of the fine period,—one, I mean, that could be entrusted without a qualm to the housemaid and her wash-tub. Many pieces, on the other hand, are amongst the most lovely ever created at Etruria. Nothing in earthenware, for instance, could be finer than the kettles illustrated on Pls. LII. to LIV. The pot of fable must surely have intended the epithet which he flung at his companion as the supreme compliment! The example on Pl. LII., fig. 2, has already been referred to. Its companion is even finer, being almost unique amongst Wedgwood's productions for the evanescent chiaroscuro, what painters term the "lost and found," of the superbly tooled reliefs. The relief of Flaxman's oft-recurring laurel-bearing boys on Pl. LIV., fig. 2, is a degree bolder. The small kettle on Pl. LIII., fig. 1, shows a third stage of relief; the Bacchanalians, borrowed by every potter in and out of Staffordshire, are extraordinarily detached and undercut, the bunches of grapes, especially, being miracles of patient tooling. The surface texture in this piece equals in velvety bloom anything of Wedgwood's which I have ever handled. The little kettle is only deprived of absolute perfection by the Lap-dog, probably the work of P. Stephan,[1]

[1] *Vide* Invoice. September 1774. (Miss Meteyard's 'Life,' vol. ii. p. 327.)

which crouches in incongruous guardianship upon the finely fluted lid. Certainly, too, the association of drunken infants with harmless Bohea is not very apparent; but the designer of the vessel — perhaps Boot or Voyez, *convivi ambo* — may have had chiefly in mind the hot water necessary for the farewell brew which was wont to wreak final havoc amongst the survivors of orgies such as Hogarth portrayed in his "Midnight Conversation." The fluted kettle on Pl. LIV., fig. 1, is of later date than the preceding, probably of the period just before or just after Wedgwood's death, when this fashion of comestible cover knob set in. It is marked with the "Z," the cypher *et præterea nihil* of the unknown modeller whose hand we have already noted frequently. We have again the perennial Bacchanalian Boys, in slightly different combinations, in the fine coffee-pot on Pl. LV., fig. 2, in conjunction with the narrow "engined" fluting so rarely employed by Wedgwood. Once more the infantile dipsomaniacs appear in the lovely cream jug on Pl. LV., fig. 3, a piece of such wonderfully fine texture and modelling that Wedgwood could have had scarcely a doubt about welcoming it into the ornamental partnership. The second jug on Pl. LV. is chiefly remarkable for its elegant form and masterly fluting. A happy thought is the handle, which seems to call attention to the swan-like outline of the main piece. The fluted coffee-pot on fig. 1 is a suitable companion to this delicate jug. At the base of its handle is the same finely-wrought mask as appears under the spout of the ewer seen on Pl. IX., fig. 1. As examples of the harmonious union of "lines of beauty" these three pieces would be difficult to improve. The tea-pot on Pl. LIV., fig. 2, shows one of Flaxman's most famous designs, "The Dancing Hours," first applied to black Basaltes vases in 1776.

To be included, also, amongst useful articles is the notable tankard, mounted in Georgian silver, on Pl. LVI., fig. 2. Wedg-

PLATE L.

1

2

3

PLATE L.

FIG. 1.

WAR OF JUPITER AND TITANS.

11 x 8 inches.

(Author's Coll.)

FIG. 2.

CAMP SCENE.

Diameter 12 inches.

(Burslem Mus.)

FIG. 3.

BOY WITH PANTHER.

11½ x 14¼ inches.

(Liverpool Mus.)

All unmarked (**Wedgwood & Bentley**).

wood seems to have reserved this oak-branch pattern for these mugs; it would be slightly more pleasing, perhaps, had he left blank, instead of "diapering," the ground on which the relief is imposed.

I end this account of our prince of potters with mention of two pieces which he must have made when his monumental career was drawing to a close. In 1791, his gifted son Thomas, the friend of Coleridge, in the course of some investigations which led eventually to the discovery of the chemistry of photography, hit upon a kind of encaustic treatment of silver or platinum, which suggested the beautiful ornament to his father's black Basaltes seen on Pl. LVII., figs. 1 and 2. In an inferior form, the application taking a cobalt tint, this ware was largely copied by contemporary potters; but very little seems to have been made at Etruria. This is to be regretted, for the few surviving pieces hint at the delightful artistic potentialities that lie in the harmony of black and silver.

All the world knows that what Wedgwood called the "wheels and springs" of the great machine which he had set up at Etruria by no means lapsed into rust and idleness at his death in 1795. To this day the engines revolve in full vigour by the picturesque canal side, the levers held by lineal descendants of the founder, men with whom not only tradition has rendered instinctive all the fine qualities of their ancestor, including, as I have good reason to know, that of unlimited courtesy and hospitality. Still at Etruria may be watched the production of works of art which "want nothing but age to make them priceless." But with these we have nothing to do here. Etruria is well able to look after the present; but as to its glorious past, it is time that one more of its early fathers should be admitted to the apotheosis of history, and his works to the guarded shelves of museums and private collections. Two years prior to his death, Wedgwood took into partnership his son Josiah 2nd, and his nephew Thomas Byerley. They inherited the concern, and carried it on in company until Byerley's death in 1810, after which Josiah Wedg-

wood 2nd continued alone until, in 1823, he in turn brought his son, a third Josiah, into the firm. Josiah 2nd died in 1842. He is recorded as having been an indolent, ease-loving man, who spent much of his time abroad. Byerley, on the other hand, who had long been in intimate connection with the works, inherited to the full the indefatigable keenness of his uncle. Thus it happened that the Wedgwood and Byerley period—*i.e.*, from 1795 to 1810—saw little diminution of activity or art at Etruria. It would be strange had it been otherwise. The same artists and craftsmen peopled the workrooms; they wrought from the same moulds; patterns of every vase hung—and did so, indeed, until a recent date—over the modeller's benches; the same clients crowded the London showrooms, which were now extensive premises in York Street, St James's. Nevertheless, in black Basaltes at any rate, there arose almost immediately a subtle difference, not only in finish, but in actual modelling of reliefs, which marks this period as distinct both from its finer predecessor and from the long years of comparative mediocrity which occupied the early and mid-Victorian epochs. The distinction, like all exiguous artistic comparisons, is easier to learn practically than impart in writing. To the trained eye, however, it is usually a matter of very little doubt. The change was not, of course, for the better. Shapes are a trifle neater, trimmer, more mathematical, suggesting the employment of the callipers instead of the arms-length-half-closed-eye of the truer and earlier artists. Reliefs lose much of their suavity, and more of their detachment; they appear more what they really are, stuck on, than as Wedgwood & Bentley made them appear, emergent. Surface and texture are a trifle waxy, reminiscent more of the rind of a chestnut than the skin of a plum. Nevertheless many of the productions of this time are exceedingly fine.

If Wedgwood and Byerley were wisely content to follow in the main the high and profitable course laid out by their predecessor, they did introduce one or two novelties. The most striking of these was the addition in 1805 of porce-

PLATE LI.

1

2

PLATE LI.

FIG. 1.

PIPING FAUN.

Mark imp. : **WEDGWOOD.**

6½ × 4¾ inches.

(Author's Coll.)

FIG. 2.

DANCING NYMPH.

Unmarked (**Wedgwood & Bentley**).

15⅜ × 11½ inches.

(Vict. and Albt. Mus.)

lain to the products of Etruria, which, however, does not concern us here. With regard to black Basaltes, their most noteworthy innovation was the imposition of an enamelled floral design of an oriental character. Examples are shown on Pl. LVIII., fig. 2. The only notice that has ever been accorded to this pattern is depreciatory. Miss Meteyard, who illustrated it in her 'Memorials of Wedgwood' under the title "Chrysanthemum," considered it "gaudy," which indeed it is, in common with all such Chinese schemes of decoration. It is fairer to substitute the word "bold," and to perceive in this characteristic ware a charming ornament both to the tea-table and the shelves of a room. It is not too precious for either purpose, and the brilliant glaze which covers the enamelled colours bears washing with far less injury to its appearance than the plain black of the unpainted Basaltes, which is quite unsuitable for use. This ware, it may be mentioned, is probably the only production of former times which modern Etruria is unable to reproduce satisfactorily. The last specimens of any artistic value appear to date from 1830-40; the best from the twenty years prior to that period. Both painting and Basaltes ground vary much in quality. The vase of Lekythos shape in the centre of Pl. LVIII., fig. 2, were it not for the decoration, might be ascribed to the finest era of Wedgwood & Bentley, so excellent is the potting and texture. The minute reproductions of the Portland vase, on either side of it, have tiny cherub heads at the bases of the handles which recall the heyday of Wedgwood's work in relief.

A common mark of the Wedgwood and Byerley period, and that following immediately, is a pair of commas impressed under the name in every possible combination, most commonly thus ,, or thus ,,. This mark is never found on ware dating from before 1800, or after, approximately, 1830; it is therefore a reliable guide as to the origin of many fine pieces which the possessors, whether dealers or collectors, would willingly ascribe to a period more financially interesting!

CHAPTER VIII.

THE TURNERS OF LANE END.

(Working Period 1762-1803.)

VERY little behind Josiah Wedgwood in the excellence, if not the quantity, of his black Basaltes comes his friend John Turner of Lane End. In accordance with the plan of this volume, little space will be devoted to the biography of the Turner firm. John Turner, its founder, was born in 1739, and after a short partnership with one Bankes in Stoke-on-Trent, came to Lane End in his twenty-fourth year—*i.e.*, 1762. Another twenty-four years saw the untimely close of an honourable and successful career, during which he had turned out many and various exquisite wares. Not long before his death in 1786, Turner took into partnership a certain Abbott, the trade mark for this, his finest period, being Turner & Co. The reputation of the firm at this time is shown by its having been nominated "Potters to the Prince of Wales." Abbott's connection with the concern seems to have terminated on the death of his senior. He is supposed to have then joined one Mist (*q.v.*) in a business known as "Abbott & Mist." The deceased master's sons, William and John, inherited the Lane End Works, which they carried on with entire success until suddenly the French Revolution added to its victims the poor Staffordshire craftsmen, by ruining their largest debtors, the upper classes of Paris. William Turner, who bravely ventured into

PLATE LII.

1

2

PLATE LII.

FIG. 1.

Height, 10⅞ inches.

(Hanley Mus.)

FIG. 2.

Height, 10¼ inches.

(Etruria Mus.)

Both marked **WEDGWOOD & BENTLEY**.

the chaotic capital to attempt to collect some of the outstanding accounts, was actually cast into prison as a suspected spy; and his neck was narrowly saved from the guillotine by the intervention of the British ambassador. The unfortunate potter had not much reason to rejoice at his escape. He and his brother were hard hit, and though they struggled on for some years, they had at last to abandon the business so cruelly destroyed by "circumstances" (the Duke of Wellington was soon to coin the famous phrase) "over which they had no control."[1]

The temptation to expatiate here on the varied but invariably beautiful productions of the forty years which covered the rise and fall of the Lane End establishment is almost irresistible; the more so as justice, in the shape of a volume to themselves, has never yet been done to potters who were the equals in all but fecundity of the undisputed monarch of British ceramics. But their wonderful blue-grey Jasper, their cream and white stonewares of dazzling purity, their sunny cane colour, can only be mentioned as evidence that their pre-eminence also in black Basaltes was no mere specialism, but part of a complete mastery of their craft.

There is a slight, but very distinct, difference discernible between the Basaltes manufactured by Turner *père* and that of his sons. The ware of the former is usually to be distinguished from Wedgwood's by a faint greyish or silvery tinge, and a just perceptible increase of stoniness to the touch; it is usually thinner, also, and shows less latheing on the insides and bottoms of vessels. These parts are often quite rough, in marked contradistinction to the exquisite finish of the exteriors.

Turner's sons, whilst preserving every other characteristic, seem to have added an ingredient to the formula which bestowed upon their paste a faint, very faint, greenish hue. This

[1] The story is admirably retold, from Shaw, by Messrs Rhead in their 'Staffordshire Pots and Potters.'

is too frequent to be a mere accident of firing, and it seems to occur in the most highly finished pieces. There is, too, a certain facility, what painters term "slickness," about their mouldings and reliefs, not noticeable in the elder potter's work. It is as if the various designs had by that time become items of an extensive routine, entailing a certain loss of individuality in their modelling and application. Such things are much harder to describe than to perceive; but a comparison of two pieces of the respective epochs of manufacture will usually demonstrate clearly enough the prevailing distinction. Apart from this, when Turner ware is stamped, the mark will, if I surmise correctly, give a sure indication of the date of origin. When the mark "Turner & Co." was abandoned, presumably at Abbott's departure on the death of Turner senior, the old stamp seems to have been retained with the exception of the words "& Co.," which were apparently erased, and not very thoroughly erased, from the die bearing the lettering. On much Turner ware of the second period, therefore, a blur, distinctly resembling a much-mangled "& Co.," is visible after the name, whereas the marks on ware of the previous periods, whether with or without the "& Co.," are remarkable for their sharpness and definiteness.

The difference of colour, corresponding to that of marks, is well exemplified by the three sugar-boxes on Pl. LXI., fig. 2, the two outermost of which are of Turner senior's silvery paste, the centre piece, like its companion the cream jug on Pl. LXII., being of the later greeny cast.

The Turners do not appear to have turned out very much black Basaltes, and the bulk of the output was of the "useful" brand. Purely "ornamental" pieces are extremely uncommon; they are also extremely fine. There is no grander British vase in existence than that figured on Pl. LIX. In shape and potting it was, of course, often equalled by Wedgwood; but the great master of Etruria did not always attain,

PLATE LIII.

1

2

PLATE LIII.

FIG. 1.

Height, 5 inches.

(Author's Coll.)

FIG. 2.

Height, 10¾ inches.

(Burslem Mus.)

Both marked **WEDGWOOD & BENTLEY.**

or restrain himself, to such classical purity of "keeping" as is here preserved from plinth to lip. The frieze, "Boys dragging a Goat," is a superb combination of low and medium relievo; but it is not more admirable in its way than the bold doubling of the Greek "fret" or "meander," and the delicately "strapped" beadings above and below it. This frieze, like most of Turner's decorations, was an "exclusive" design. Its appearance on pieces in jasper, by W. Adams of Tunstall, is accounted for by the fact that when the Lane End Pottery was so unfortunately "sold up" in 1803, Adams bought this and other moulds, and used them during the brief remainder of his own career. Turner seldom copied Wedgwood or other potters. The relief upon the lovely little vase on Pl. LX., fig. 3, is exceptional in this respect; but no potter of that century seems to have been able to deny himself the loan of this design which Wedgwood himself, of course, merely borrowed from a Roman source. Turner translated it again with equal skill upon his cane-coloured terracotta. Remarkable also in potting and design is the elaborate tripod on Pl. LX., fig. 2. This is another purely "exclusive" pattern, and although comparisons, for some obscure reason, are usually tabooed, it is impossible not to place this piece beside that much vaunted Wedgwood lamp figured on Pl. XII., fig. 1, very much to the disadvantage of the latter. Here the figures really uphold the lamp, and without contortion; and if their nether integuments do somewhat resemble pyjamas, waist-cords and all, that is merely an ephemeral and posthumous accident for which Turner must not be held responsible! Nothing could be finer, I think, than the form of the central vessel and the pose of its supporters, the modeller of whose dignified and beautiful torsos deserves a better fate than anonymous oblivion. The elegant pattern, which forms the frieze around the edge of the lamp, completes a work of extraordinary merit.

Having seen the lamp-bearers eulogised above, it is no surprise to find that Turner could execute statuettes and busts of a high order of workmanship. The little *patineur* on Pl. LXIV., fig. 1, is full of *verve* and movement; the figure is subtly posed and faultlessly potted. Probably it is a study gleaned from the frozen canals of old Holland, where the Turners had an agency and a large volume of business. The bust on the same Plate, presumably of Congreve, is ascribed on good authority and pedigree to Turner, and at once challenges comparison with Wedgwood & Bentley's version of the same subject (see Pl. XXXVIII., fig. 2). Nor are the details, the modulation of the folds of robe and turban, the embroidery behind the buttons, one whit less skilfully carried out. The only perceptible defect is an extraordinary inequality in the focus of the eyes, one of which gazes forward, the other to the left; but this must surely be an intentional rendering of a known characteristic of the original. Both these pieces, again, make us regret the anonymity of a modeller of such calibre. The only name which has come down to us of any Lane End artist is that of James Luckock, whom Shaw records to have been modeller to the firm in the period of Turner's sons.

The Turners' "useful" ware is distinguished by the same delicacy of design and execution as their ornamental pieces. There were never more fastidious potters. Equally of them as of Wedgwood, and of these two firms alone, can it be said that nothing came from their kilns that was not their best, and therefore extremely good. Turner senior must have been a man of education and taste. His book of formulæ was kept in French,[1] largely, no doubt, in order to preserve its contents from the many prying but unlearned eyes around him. His keynote, as many of the entries therein attested, was refinement. The number of ovens-full of ware which he threw upon the waste-heap, because they fell short of his standard,

[1] *Vide* an article by Mr W. Turner in 'The Collector.'

PLATE LIV.

1

PLATE LIV.

FIG. 1.

Mark imp.: **WEDGWOOD** (& "**Z.**")
Height, 7¾ inches.
(Author's Coll.)

FIG. 2.

Mark imp.: **WEDGWOOD.**
Height, 6⅝ inches.
(Vict. and Albt. Mus.)

was long a traditional wonder in the Potteries.[1] Other potters, even so delicate a craftsman as E. Mayer (*q.v.*), worked occasionally for the common market, and produced the clumsy stuff beloved of the horny-handed. But I have never seen a piece of genuine "Turner" Basaltes which, however simple in design, might not have been used by the greatest lady in the land, and with great enhancement to her own white hand and arm, which, we are told, was the chief recommendation of the black pottery to the *presidentes* of eighteenth-century tea-tables. The three little sugar-boxes, for instance, on Pl. LXI., fig. 2, the cream jug on Pl. LXII., fig. 3, and the elegant tea-pots on Pl. LXIII., are all not only the acme of unobtrusive good taste, but are potted to the limit of safety in fragility and lightness. Such things would have fared badly in the grip of the above-mentioned "horny-handed." The reliefs and border ornaments, the latter especially, are sharply cut and delicately modelled. Borders were a speciality of Turner as with Wedgwood, and in these, too, he rarely copied his more famous friend. Over his reliefs he was fond of placing a tiny detached bird or butterfly, which gave wonderful proportion to the subjects beneath. They are seen, preferably by the aid of a hand-glass, upon the central sugar-box, on the cream jug, and on the magnificent coffee-pot figured on Pl. LXII., fig. 1. This last piece bears also Turner's favourite relief of "Peace." The outer sugar-boxes well illustrate his mastery in a branch of decoration to which I have already referred, namely, that of fine-fluting. In this particular Turner surpassed Wedgwood, who, as has been said, did not often employ the device. The Lane End potter managed to give to the ridge and furrow of the work a roundness and softness beside which Wedgwood's fluting appears somewhat harsh and mechanical. The former, too, was wont to pack into an inch of surface a greater number of

[1] Mr Burton's 'English Earthenware and Stoneware,' p. 154.

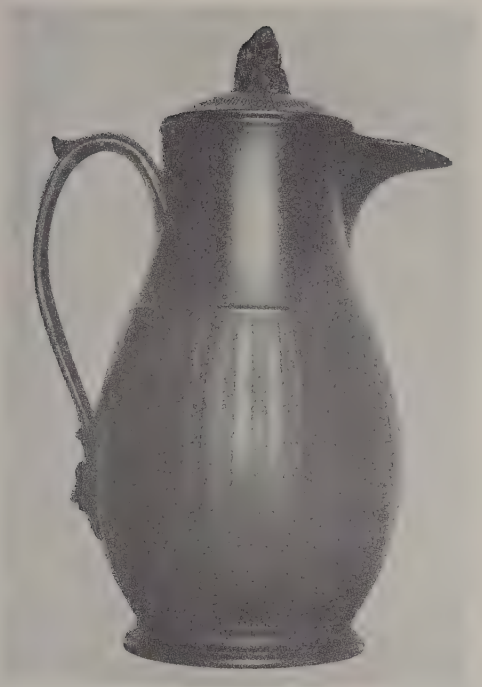
striations than any of his brethren. I have counted on a cream jug no fewer than thirty-four rounds and hollows in an inch of surface, the multitudinous flutes being beautifully graduated so as to fade into all but invisibility as they approach the foot of the piece. On the lids of these two sugar-boxes the flutings actually disappear, as imperceptibly as streamlets running into sand, into the blank which surrounds the knob. Still more minute is the striation around the neck of the splendid jug on Pl. LXI., fig. 1. Here the microscopic grooving is in fine contrast with the broad bands which traverse the lower third of the piece, both together forming a delightful setting to the leafage and infinitesimal honeycombing of the two central compartments. Another beautiful detail is the lower onset of the handle. Altogether this jug is a thoroughly artistic performance. That Turner thought highly of his production may be inferred from his having gilded its edges and ornament,—an occurrence, so far as I know, unique with the Lane End Basaltes. The application, however, is so restrained that it does nothing to detract from the merit of the piece, and may even for once in a way be welcomed as an adornment.

Turner, it may be mentioned, brought to extraordinary perfection the practice of polishing slabs of Basaltes for use as the plinths of Jasper vases. These are truly marvellous for hardness and brilliance. In the British Museum, and in that at Hanley over which Mr L. Jahn so ably and courteously presides, there are octagonal plinths of this description which it is impossible to distinguish from pieces of shining jet. Such work was, of course, done by the lapidary, and the material had to be of extreme hardness to stand the friction of his wheel.

Here we must leave one of the most interesting *fabriques* of the eighteenth century, which, but for the "deep damnation of its taking off," would surely have impressed its skill and

PLATE LV.

1



2

3

4

PLATE LV.

FIG. 1.

Mark imp.: **WEDGWOOD.**

Height, 8¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **WEDGWOOD.**

Height, 9¾ inches.

(Hanley Mus.)

FIG. 3.

Mark imp.: **WEDGWOOD & BENTLEY.**

Height, 11 inches.

(Etruria Mus.)

FIG. 4.

Unmarked (**Wedgwood**).

Height, 6⅜ inches.

(Etruria Mus.)

high aims far more deeply on ceramic history than it has done. The extent of Wedgwood's influence on the rest of the fictile fraternity must always remain doubtful. He himself, and the majority of his historians, seeing or imagining plagiarists everywhere, considered it to be decisive. But of John Turner, at any rate, it can be safely said that had there been no Wedgwood, he would still have been eminent. His chief title to fame, his stonewares, were entirely his own discovery. His Jasper resembles Wedgwood's only in externals, and not too remarkably in them. His black Basaltes is probably as much his own as it was Wedgwood's, for no one knows the latter's exact rights of ownership over this material, whether he set or followed a widespread fashion. At any rate, in all his complaints of robbery, and they were many and loud, never once did the ceramic Jupiter launch a thunderbolt at John Turner of Lane End, who seems from first to last to have been his valued friend. Very differently did he regard the potter next to be described.

CHAPTER IX.

HUMPHREY PALMER[1] OF HANLEY.

(Working Period, *circ.* 1747-1786.)

Most unjustly has this fine potter come down to posterity mainly as the robber of the ideas and the battener on the labours of Josiah Wedgwood. This is not entirely due to the utterances of Wedgwood himself, though in nothing does the great man figure less creditably than in his systematic hostility to his less successful rival. It is the advocates, as usual, not the principals, who have done most to obscure the issue; and as poor Palmer has been almost unrepresented by literary counsel, Wedgwood has triumphed over him far more in subsequent history than ever he did in his lifetime, —far more, moreover, than is justified by the truth. In order to rehabilitate one whom posterity has united to consider as a defendant, partly because he was the loser, partly because there has been no answering voice to the very special pleading of his antagonist and his host of adherents, it will be necessary to follow Palmer's career somewhat in detail.

Like Wedgwood, Palmer came of a family of old and reputable standing in the Potteries. He was lineally descended

[1] The investigations of Messrs P. W. L. Adams of Wolstanton and Hewitt of Hanley leave little doubt that the potter's name was Humphrey and not Henry as universally given. The point is practically settled by the marriage register and tombstone of his first wife, Ann Adams, both of which give the name as Humphrey.

PLATE LVI.

1

2

PLATE LVI.

FIG. 1.

Height, 9⅜ inches.
(Vict. and Albt. Mus.)

FIG. 2.

Height, 7¼ inches.
(Vict. and Albt. Mus.)

Both marked **WEDGWOOD.**

from that John Palmer of Bagnall who, says Shaw,[1] in 1680 accidentally discovered the process of salt-glazing by observing a vessel full of pork-curing liquor boil over, covering with its saline deposit the earthenware surface of the pot. In 1750, that is nearly ten years before Wedgwood set up at Burslem, Palmer was in business, and a married man, at the Church works in Hanley, his staple trade being "vast quantities"[2] of the plain, red, engine-turned tea-ware with which Wedgwood's own early days were associated. His then wife, the first of three, was Ann, a daughter of John Adams of Burslem, owner of Bircheshead Manor. Her companionship was brief, only two years; but amongst the blessings she brought him was one which contained the seeds alike of much future honour and trouble. On part of his father-in-law's property Palmer discovered a stratum of fine clay very suitable for the body of the as yet not much exploited black Basaltes.[3] From this time forth Palmer made this material his speciality, and thereby he came into lifelong collision with the rising Wedgwood.

En passant it may be noted that, judging by dates, Palmer could not have been very much behind, and may well have been considerably before, Wedgwood in his study of Basaltes, as he certainly was in certain of its developments. The first mention of trouble did not arise, however, over this material, but over the "blue-necked" vases which Wedgwood was making at Burslem in 1768. By that date Palmer had married a second time, his new wife being a daughter of another potter, Thomas Heath of Lane Delph. She was a capable, energetic woman, who seems to have taken the control of the business part of her husband's calling out of his hands, leaving him doubtless the more free to devote himself to the artistic and scientific depart-

[1] 'History of the Staffordshire Potteries,' p. 127.

[2] Miss Meteyard's 'Life of Wedgwood,' vol. i. p. 358.

[3] For this and much other information respecting Palmer, I am indebted to an admirable paper contributed by Mr P. W. L. Adams to 'The Collector,' vol. iii. p. 53.

ments, in which he certainly excelled. In all the troubles which ensue, she it is, rather than her spouse, who figures as the villain in Wedgwood's indignant eyes. Herein the Palmers were doubly unfortunate; for the sole historian of the matter being Wedgwood's biographer, and also a woman, her animadversions, heavy enough against the male offender, become naturally perfectly merciless when transferred to the female. Henceforth no gossip is too wild for immediate acceptance, no little success of the Palmers too small for expansion into a crime, and no tradesmanlike backbite of Wedgwood's too petty to be hailed as the voice of outraged integrity. That the secret of the "blue-necked" vases, then, was illicitly acquired by Mrs Palmer, from a mere suspicion on the part of Wedgwood, becomes an historical fact in the eyes of his "packed" jury of matrons.

Soon after this Wedgwood appears to have contemplated the audacious step of applying for a patent in the black Basaltes body, possibly assuming that he was entitled to such benefit by his undoubted improvements. A survey of the Potteries, however, soon convinced him that it would be vain to assert claims to monopoly in what was now a well-established manufacture. He had only, indeed, to glance at Palmer's productions to see that he was not only not alone in the race, but had actually been outrun. It has already been mentioned that in 1769, when as yet Etruria had scarcely sounded the first notes of her monumental symphony of vases, Palmer had already created more than one veritable masterpiece of the most advanced type. For these he was indebted to the only real creative genius in all the Potteries. This was a French refugee named

JEAN VÒYEZ.

Voyez was a modeller not far removed in skill and fancy from the celebrated artists of medieval Italy. Certainly he

PLATE LVII.

1

2

PLATE LVII.

FIG. 1.

Unmarked (**Wedgwood ?**).

Height, 5 inches.

(Author's Coll.)

FIG. 2

Mark imp.: **WEDGWOOD.**

12 × 10 inches.

(Brit. Mus.)

was a veritable flash of light amid the dulness of the eighteenth century in plastic ornamentation. Voyez's labours in Staffordshire were limited and irregular, and his work is not now easy to trace. Some lovely work in ivory is well authenticated; and in black Basaltes at least two superb witnesses to his skill survive. Both were executed for Humphrey Palmer, and both belong to this year 1769.

On Pl. LXV., fig. 2, is illustrated an important and remarkable vase to be seen in the Holburne Museum at Bath. This piece, which is 21 inches high, displays on each side a grandly sculptured design of Prometheus Bound attacked by the vulture; nude terminal figures of equal merit, the arms unfortunately missing, flank the body of the vase, forming most artistic handles; a bold, leafed calyx encircles the base of the barrel; a stopper of peculiar form, its height admirably proportioned to that of the handles, surmounts the whole. The central design is signed in script as follows: "*J. Voyez, Sculp:* 1769." Beneath this, and appearing on one side of the vase only, is a signature which is evidently that of Palmer's workshop modeller who wrought from Voyez's design or drawing—*J.* (*or T.*) *Keling.* Finally, on the square face of the plinth are stamped the printed words—"*Made by H. Palmer. Handley. Staffords.*" The vase has at some remote time been badly broken; and anent this there is a tradition that it was purposely smashed by a fellow-workman of Voyez, jealous of his comrade's masterpiece. Many tales, in fact, cluster round this old piece, and though they cannot now be authenticated, they are too interesting to be omitted here, insomuch as they throw a very reasonable light on one of the most obscure incidents of eighteenth-century ceramics — Voyez's rupture with Josiah Wedgwood.[1] Voyez had been actually imported into the

[1] For these I am indebted to Dr J. A. Goodchild, a gentleman who has made Voyez his special study, and has collected from many sources much information about this obscure genius.

Potteries by Wedgwood, who had "discovered" him in the modelling-rooms of the brothers Adam, the famous architects. The collaboration, however, was abruptly terminated, so runs the tale, by a fracas over this very Holburne Vase. One day Wedgwood, entering unexpectedly Voyez's studio, found to his horror a nude female posing to the Frenchman as the model for the somewhat *actuel* handles which were to grace the as yet unborn *chef-d'œuvre*. The blackness of the delinquency was intensified by both modeller and model being the worse for certain tankards of porter, a liquor for which it is on record that the poor Frenchman pined constantly in his intensely uncongenial surroundings.[1] Worst of all, the girl, incautious *in vino*, let slip that she was not only Voyez's model, but his mistress. After that it was of no use talking to Wedgwood about "high art," the "superiority of Nature over classicism," &c., although Voyez did his best along that line of argument. The Frenchman had to go, and vociferating that his irate employer knew nothing of the art of design, whatever he might know of morals, a thrust all the keener from its pricking a truth, he was promptly haled forth to the magistrates, who awarded him a flogging and three months' imprisonment. The story further has it that Voyez beguiled his incarceration by modelling, as emblematic of his own unfortunate position, the noble Prometheus who adorns the face of the vase. On his liberation he hastened to complete the whole piece, which was then offered to Palmer for potting. Thus was Voyez lost to Etruria, and thus originated a work of art truly astonishing when it is considered whence and when it emanated. Such modelling as this, breathing the spirit of Cellini, had not been seen in pottery since the meteoric days of John Dwight of Fulham; it had never been seen in Staffordshire at all.

It detracts nothing from the merit of the artist in this

[1] See Miss Meteyard's 'Life,' vol. ii. p. 85, where Voyez announces himself as "just dead for want" of a jug of porter.

PLATE LVIII.

1

2

PLATE LVIII.

FIG. 1.

CANDLESTICKS—Height, 6 inches.

VASE—Height, 8 inches.

FIG. 2.

AMPHORÆ—Height, 9¼ inches.

CENTRAL *LEKYTHOS*—Height, 8 inches.

MINIATURE VASES—Height, 1⅞ inches.

All marked **WEDGWOOD** (with "comma" mark).

(All from Author's Coll.)

particular case that the potter, his translator, has played him false. As a piece of ware the vase is a failure, having been so grievously overfired that both body and ornament are very nearly ruined. But this probably counts as little against Palmer as against Voyez. Obviously the piece is merely a "trial," such as every potter, from Wedgwood downward, produced in the course of experiment, and either preserved for reference or threw on the waste-heap. The anecdote concerning the circumstance of its breakage certainly points to its having been the first model of its kind. Fortunately for Palmer's reputation, there exists another vase which proves him to have been at this very time complete master of his fire and material. This is the only truly admirable, I had almost said wonderful, specimen preserved in the British Museum, and illustrated on Pl. LXV., fig. 3. It bears almost identical inscriptions with that just described — viz., on the vase itself—"*Voyez Sculpt.*, 1769," and on the plinth —"Made by H. Palmer, Hanley, Staffordshire."

The relief, which represents Thetis visiting Hephæstus at his forge to beg for arms for Achilles, abounds in fine drawing; it emerges from a quaintly original ground simulating the brick walls of the industrious god's smithy. On the reverse is a trophy of a wreath, quiver, and vase. The hollowed calyx beneath the cylindrical barrel is finely fluted. Here potting, modelling, and body are all so unexceptionable, that were the piece not dated, it might be assigned to a period twenty years later. Although these are the only dated works available, it is of course impossible that they should represent the total of Palmer's and Voyez's output of ornamental Basaltes in these early years. Very possibly they are not even the best, and that there are specimens yet to be discovered of even higher merit. In materials other than Basaltes, Voyez's signature on Palmer's and other wares is not uncommon; the British Museum contains several examples. Altogether it is

certain that his connection with Palmer gave to the Hanley Pottery a *réclame* such as Wedgwood himself at that time viewed with eyes of jealousy and envy.

Voyez's success with Palmer was keenly marked by Wedgwood.[1] It must have been peculiarly bitter to him. It had been, in fact, with many misgivings that Wedgwood, torn between admiration of the Frenchman's talent and disgust at his irregularities, had let him go. The Master even appears to have paid his banished designer the wages agreed upon under the original terms of contract for the whole of the unexpired period—*i.e.*, two years,—hoping thereby to preclude him from hiring his genius to rival potters. "Voyez," said he, "can instruct . . . our competitors . . . to compose good forms, and to ornament them . . . much more effectually than all the potters in the country put together." We have seen how soon Voyez violated an obviously impossible and not very noble scheme. It was in the summer of 1769 that Palmer took in the outcast, with the results described. Here we may leave Voyez, merely remarking that this probably quite innocent act of Palmer's seems to have been the *fons et origo* of the charge, so bitterly and constantly reiterated by Wedgwood and his biographer, that Palmer, or rather his wife, conducted a regular campaign of suborning the workmen at Etruria into his own service. This suspicion, as such things will, eventually very nearly did the supposed enemy's own work for him. It soon penetrated into the workrooms at Etruria; and one day we find the "hands," when in "nasty" mood, actually threatening Wedgwood's foreman with a migration to the Hanley Pottery, as "they knew Mrs P. would take them in!"[2]

Yet, apart from Voyez, the sole instance of any theft of workmen, if such it can be called, recorded by Wedgwood is that on one occasion Palmer had "taken one of our Boys

[1] Miss Meteyard's 'Life,' vol. ii. p. 138.

[2] Wedgwood to Bentley, September 8, 1772.

PLATE LIX.

PLATE LIX.

Mark imp. : **TURNER & Co.**

Height, 13¾ inches.

(Burslem Mus.)

apprentice out of the Engine Lathe Room"![1] Wedgwood, however, was convinced of "his antagonist's" duplicity; and it is almost amusing to hear him declaring of poor, nearly bankrupt Palmer that he "would promise our hands anything —mountains of gold, to gain them" (the workmen). All this was bound to culminate in an open quarrel, and in 1771 war was declared. The rights of the matter can never now be known, but these are the facts. About this time Palmer was beginning to turn out the encaustic-painted Etruscan vases for which, in November 1769, Wedgwood had secured a patent. Palmer's plea was incontrovertible in morality, supposing he were speaking the truth, and in a court of law, whether he spoke the truth or no. It was (1) That he had not copied Wedgwood's vases at all, but the same Plates in Sir Wm. Hamilton's volumes. (2) That the said volumes had been sent into this country by their generous compiler for the express purpose of providing potters with the best models for their instruction. The latter statement, at least, was beyond dispute; the former was beyond proof; and Wedgwood found himself in a quandary. He thought at first of the law, and actually resorted to the shift, which did not, perhaps, sound so criminal in those days as now, of urging Bentley to visit privately the judge who was to try the case.[2] But more cautious counsels prevailed, and arbitration was substituted. Palmer's chosen referees are indirectly good evidence both of his integrity and of his good repute among his brethren. One was Dr Bent, a most respectable surgeon of the neighbourhood; the other was the Rev. Dr J. Middleton, curate of Hanley, than whom the whole county did not contain a divine more noted for "learning, eloquence, probity, and simplicity," also, it may be added, for his profound and practical knowledge of ceramics. Thus much declares Miss Meteyard her-

[1] Wedgwood to Bentley, September 8, 1772.

[2] Miss Meteyard's 'Life,' vol. ii. p. 197.

self.[1] Bent averred of his own knowledge that Palmer had truly copied Hamilton's engravings, not Wedgwood's vases. With an ill grace Wedgwood yielded to the inevitable. Palmer was admitted to a share of the patent, and both Wedgwood and his historian subsequently revile the victor in many pages of writing, which for the reputation of both we could well wish had never been committed to print. The lady, however, easily beats her hero in disingenuousness. Her summary of the above proceedings is truly amazing. The patent, says she, was overthrown "not through the verdict of a court of law . . . but by the *generous relinquishment* of the patentee. . . . To his lasting honour he [Wedgwood] ceased to contend, as soon as his strong understanding pointed out to him that contention was *unworthy*."[2] The italics are ours; the sentiments were certainly not Wedgwood's!

The two potters seemed fated to collide. A few months after the settlement of the Etruscan question Wedgwood, visiting Bath for the purpose of negotiating for showrooms in that fashionable city, found Palmer accompanied by a relation, Mrs Chatterly, already there, apparently,—horrid thought! —on precisely similar intent. Wedgwood, instead of avoiding, cunningly forgathered with his rival, even driving him and his companion a few miles on their homeward way; but this, we fear, was not, as Miss Meteyard opines, "generous and friendly intercourse with the man who had so deeply wronged him,"[3] but because he burned to know Palmer's business in the town, which the wary Hanley man studiously concealed. All romance is definitely banished from the aforesaid brotherly drive by Wedgwood's own account of the incident: "Mrs Wedgwood and I took him a few miles on his way, *but* have not heard anything of this design from him or Mrs Chatterly, but I think we can know from the latter if there is any truth in

[1] Miss Meteyard's 'Life,' vol. ii. p. 199.
[2] Ibid., vol. ii. p. 79.
[3] Ibid., vol. ii. p. 255.

1

2

3

PLATE LX.

FIG. 1.

Mark imp.: **TURNER.**

Height, 10¼ inches.

(Falkner & Sidebotham Coll., Peel Park.)

FIG. 2.

Mark imp.: **TURNER.**

Height, 10¾ inches.

(Author's Coll.)

FIG. 3.

Unmarked (**Turner?**).

Height, 6¾ inches.

(J. Eyre Coll.)

it." Again the significant italics are ours, and this time the meaning *is* Wedgwood's! As a matter of fact, Palmer had no such diabolic intention as was imputed to him further than to "engage a toyman to sell ware for him."[1]

But Wedgwood's revenge was drawing nigh. Palmer, in addition to his other crimes, was a hopelessly bad man of business; and when, about 1776, death deprived him of his "bold, unscrupulous, clever"[2] helpmeet, his financial affairs began to crumble. Soon he was in debt to the tune of £10,000; and when, in 1778, he put the axe to his last roots by a third mariage, with a Miss Hannah Ashwin of Stratford-on-Avon,[3] settling upon her the residue of his estate, his creditors descended upon him and he was declared bankrupt. Wedgwood, in his account of the matter to his partner, refers to it, we trust with not so much complacence as it seems, as follows: ". . . The times cannot be charged with their fall. They owe their fate to extravagance and inattention in the extreme."[4] Not the first time that men "buttressed with money" have so adjudicated on the fall of people less stable than themselves. But Palmer was not done with yet. For some time past the manager of his London showroom in Shoe Lane or St Paul's Churchyard had been his brother-in-law,—that is to say, the husband of his second wife,—one

JOHN NEALE.

Neale was probably already a partner in the Pottery,—a mark "*Neale & Palmer*," which I have never seen, is stated to exist, — he was certainly a creditor to the amount of £500. A man of substance and resource, he had already aided and abetted the deceased Mrs Palmer in many of her business

[1] Miss Meteyard's 'Life,' vol. ii. p. 255.
[2] Ibid., vol. ii. p. 179.
[3] Mr P. W. L. Adams in 'Collector,' vol. iii. p. 56.
[4] Wedgwood to Bentley, March 14, 1778.

transactions; and now he came to the rescue of her hapless "relict." The creditors were satisfied, and Neale, eliminating Palmer from the concern, assumed sole control. His trade mark—"*I. Neale, Hanly,*" appears on many fine pieces, the black Basaltes items of which will be described in their proper place. For two years only he reigned alone. In 1780 a Robert Wilson, Palmer's works-manager at Hanley, was admitted to partnership; the style "*Neale & Wilson*" is said to have been impressed on the ware. Soon after various other individuals, amongst them Maidment and Bailey, both of whose names were added to the stamp, joined the firm, all being eventually merged into the general title of "Neale & Co." Next Wilson, Neale being then either deceased or retired, superseded all other partners, his name alone appearing upon the products of the Pottery. Finally R. Wilson was succeeded by his brother David at the dawn of the nineteenth century. I say "finally," because the subsequent and distinguished career of the firm up to the present day, under the prosperous *régime* of the Ridgways, falls into a period which does not concern us here.

Humphrey Palmer himself died in 1786. In addition to his other qualities he seems to have had the knack, in itself a sign of talent, of surrounding himself with clever subordinates. Besides Voyez, whose works have been noticed, Thomas Greatbach, who suggested to Baddeley the epoch-making improvements to the lathe already recorded (see p. 70), was a "turner" in Palmer's factory. Another employé was Enoch Wood (*q.v.*), subsequently equally famous as potter and collector. His apprenticeship with Palmer was rendered memorable by his introducing, for the first time on record, the use of bone in earthenware,[1] an innovation long and erroneously attributed to Spode.

[1] *Vide* an inscription—quoted by Professor Sir A. H. Church in his 'English Earthenware'—burnt in red enamel on the back of a Wedgwood's Queen's Ware dish, dated Burslem, September 28, 1826.

PLATE LXI.

1

2

PLATE LXI.

FIG. 1.

Height, 7⅝ inches.

(Burslem Mus.)

FIG. 2.

Outer boxes: Height, 3⅞ inches.

Central box: Height, 4¼ inches.

(Author's Coll.)

All marked **TURNER.**

This, then, is very briefly the chequered history of the Church Works at Hanley. It is time to turn to a detailed examination of its wares; but before doing so, it will simplify matters to tabulate the various epochs for the benefit of the venatory collector.

1750-1778 . . .	H. Palmer.	
1778-1780 . . .	J. Neale.	
1780-*circ.* 1788 . .	Neale & Wilson	Neale & Co.
1788-*circ.* 1790 . .	Neale, Maidment, & Bailey	
1790-*circ.* 1795 . .	Neale & Bailey	
1795-*circ.* 1801 . .	R. Wilson.	
1801-1817 . . .	D. Wilson.	

Taking the productions of these eras in succession—the two most important examples of Palmer's first period have already been described. Sufficient to repeat that they are amongst the most original of the fruits of the Staffordshire Potteries at a time when the whole craft was rapidly succumbing to the infection of an imitative classicism. Here let it be said at once that though the name of Palmer is never mentioned by Wedgwood and his biographer, and rarely by subsequent historians, without the accompanying appellation of "pirate" in black Basaltes, at least I have never seen a vase of his which is in any degree whatever a copy or even a *pasticcio* of a prototype made by Wedgwood. Indeed, Palmer's only direct imitations of any of Wedgwood's black wares, that I can discover, were a limited number of seals, not badly executed, and stamped either with the maker's name in full, or with his initials "H. P." *En passant*, the futility of the charge of robbery against the Church House potters, though sufficiently attested by their productions, is proved equally by their invariable custom of marking their wares in the boldest of type, a habit not pertaining as a rule to thieves. Voyez, truly, became a forger, but not until long after he had left Palmer's employment. The best demonstration of Palmer's originality, in black vases at any rate, will be a study of the illustrations here-

with. Of course, to manufacture classical vases at all was nothing but imitation; and Wedgwood himself was the arch-practitioner in the art. But Palmer and his successors contrived with such singular success to avoid repetition of the Etruria models, that—and this can be said of no other potter of the Staffordshire school of that period—a glance is sufficient to attribute their vases to their true source of origin. They have not, it is true, the grace of outline and exquisite "distinction" of Wedgwood's best pieces. They are usually somewhat prone to squareness of shoulder and abrupt transition of contour, in place of the suavity and undulation which characterised the less original but more artistic recreations of the greater potter. The two dated vases already noticed, for instance, are purely cylindrical in barrel, which produces a somewhat disjointed or sectional appearance between the curves of the neck on one side and the calyx and foot on the other. These were not usual forms, however; the standard shape seems to have been that seen on Pl. LXVI., wherein the squareness is confined to the top, but accentuated there by an elongation and duplication of the upper members. All this is highly typical of Palmer's work. So, too, are the little medallions suspended by a simulated hook and ring, the beautifully hung festoons, and the widely spaced fluting, rayed—with flats between the rays—around the calyx. Attenuation of upper and lower divisions was a prevailing peculiarity of Palmer's work; it was probably intended to draw out the somewhat burly lines of the barrels of his vases. The shoulder masks are usually miniature works of art. That most commonly found is a finely modelled bust of Grief, the original of which was once in Charles II.'s collection, as may be seen from J. M. Wright's portrait of Thomas Chiffinch, the Keeper of the Crown Jewels, in the National Portrait Gallery, wherein the Keeper rests his hand on this identical bust. Occasionally scroll handles were substituted for the masks, as in Pl. LXVII., fig. 2. Another speciality of Palmer's was the closed sepulchral urn. A magnificent speci-

PLATE LXII.

1

2

3

PLATE LXII.

FIG. 1.

Unmarked (**Turner ?**).

Height, 11¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp. : **TURNER.**

Height, 4 inches.

(Falkner & Sidebotham Coll., Peel Park.)

Fig. 3.

Mark imp. : **TURNER.**

Height, 3⅜ inches.

(Author's Coll.)

men from the Hanley Museum is seen on Pl. LXVII., fig. 1. It is difficult to overpraise this extraordinary piece, the finest I have seen from Palmer's hand, and equal to anything from the workshops of any other British potter. The design is well seen in the illustration, and it is unnecessary to descant upon it further than to pay tribute to the excellence of the potting, which is superior to that of the two pieces signed by Voyez, which are probably contemporary with it. For here, too, we surely perceive the tasteful luxuriance of the French artist, grafting wonderful fancy and freedom upon an art which every moment was becoming more rigid under the domination of the school-bound influence of Etruria. It is high praise for Wedgwood that he produced many a relief vase equal to this—*e.g.*, in such inventions of Hackwood as that figured on Pl. XIX., fig. 1; but he seldom excelled it. Nor had he in the very slightest degree inspired its production, even if this Urn be not as much prior to his own first vases in relief as the Polyphemus and Vulcan pieces of 1769. Shape, ornament, and above all spirit, are so much Palmer's (or Voyez's?) own, that this piece alone should serve to exonerate the "pirates" from the calumny which has stuck to them for a hundred and fifty years.

Neale also made urns of this type. A good specimen, notable for the finely embossed rosette, is seen on Pl. LXVIII., fig. 2. In the brief period of his sole succession to Palmer —only two years—Neale executed a remarkable quantity of fine work, confining himself chiefly to vases, which he marked in a ring around the screw at the bottom, thus, *I. Neale, Hanly.* The quaint variation from Palmer's usual "Handley" will be noticed; occasionally, however, the modern spelling "Hanley" was employed by both potters. There is a marked distinction between Neale's modelling and Basaltes body and those of his predecessor. His material is more compact, blacker, with a kind of boot-blacking sheen, and generally more artificial in appearance. This was in keeping with the

increase of formalism of his design, which showed that Neale had come more under the influence of Wedgwood and the classic school than Palmer. Nevertheless, in the treatment of black Basaltes at least, the Church Works still maintained its entire independence of Etruria. Neale's patterns are his own; and if he copied any one it was only himself, for it must be admitted that he displayed a limitation of invention which showed a distinct retrogression from the early days of Voyez's inspiration. There is a family resemblance in his vases which renders them instantly recognisable. All, or nearly all, have the square shoulder, sometimes terraced or duplicated; the festoon, correctly hung between masks, scrolls, or long-necked heads of bird or beast; the embossed rosette, or the suspended cameo. Palmer's attenuation of extremities and foot appears no more; these parts are contracted to more conventional proportions. Palmer's cylindrical body is still employed occasionally, as in Pl. LXIX., figs. 1 and 2, the shapes of which closely approximate to the Vulcan Vase of 1769. The third vase in this illustration displays a fault of which Voyez certainly would never have been guilty—viz., the elevation of the finely designed handles to the level of the lip, or *vice versâ*, for more probably it is the shortening of the long neck of the older period which is responsible for the artistic *lâche*. The fine vase on Pl. LXVIII., fig. 1, is gilded, the only black piece of Neale's that I have seen thus treated.

Neither Palmer nor Neale seems to have manufactured much "useful" ware in black Basaltes, or if they did, it has become all but extinct. It is not until Neale took unto himself partners, becoming "*Neale & Co.*," that we come upon any considerable quantity of tea and other utensils. The pieces are usually of a high standard of merit, the best examples, such as the cream jug and tea-pot on Pl. LXXII., preserving the compact, "boot-blacking" gloss and all the good technical qualities of the vases. Shapes are not always so reminiscent of Wedg-

PLATE LXIII.

1

2

PLATE LXIII.

FIG. 1.

Height, 4⅜ inches.

FIG. 2.

Height, 5⅜ inches.

(Both from Author's Coll.)

Both marked **TURNER.**

wood as these two pieces. The little covered pot on this Plate is highly original and quaint in the "Chinese taste": beautifully modelled, moreover; the surmounting lion is a veritable little gem of workmanship, and is worth studying with a magnifying glass. The double salt-cellar on Pl. LXXIII., fig. 1, is the essence of taste and refinement, and is unusual for its fragility, most of Neale's pieces being inclined to sturdiness of build. On Pl. LXXIV. are seen specimens of the portrait medallions which Neale turned out in many sizes in emulation of Wedgwood. Not many of these survive—I have seen examples representing Inigo Jones, Franklin, and Rousseau,—and as a rule they do not show the potter at his best.

Little of Neale's personal history has come down to us. He appears to have been in better repute with Wedgwood than his predecessor; for in 1789 we find him, at the latter's request, conducting an investigation into a charge of robbery of trade secrets preferred against a foreigner who had been discovered lurking about the Potteries.[1]

The two Wilsons, successors to Neale, may be briefly dismissed. Robert, the elder, seems to have done little to maintain the traditions of the house in black Basaltes, turning his attention instead to a fine *red* stoneware for which he gained a considerable and lasting reputation. What he did, however, he did well. The little inkpot on Pl. LXXIII., fig. 2, is a dainty piece of work, of fine body, in which Neale's gloss is accentuated almost to iridescence. The decorative border is sharp and graceful. Beside this, a plain and well-potted teaware is about all that I have seen of his make. He is chiefly interesting to us here as a link, his wife being a daughter of the admirable potter who forms the subject of the next chapter.

[1] Miss Meteyard's 'Life,' vol. ii. p. 582.

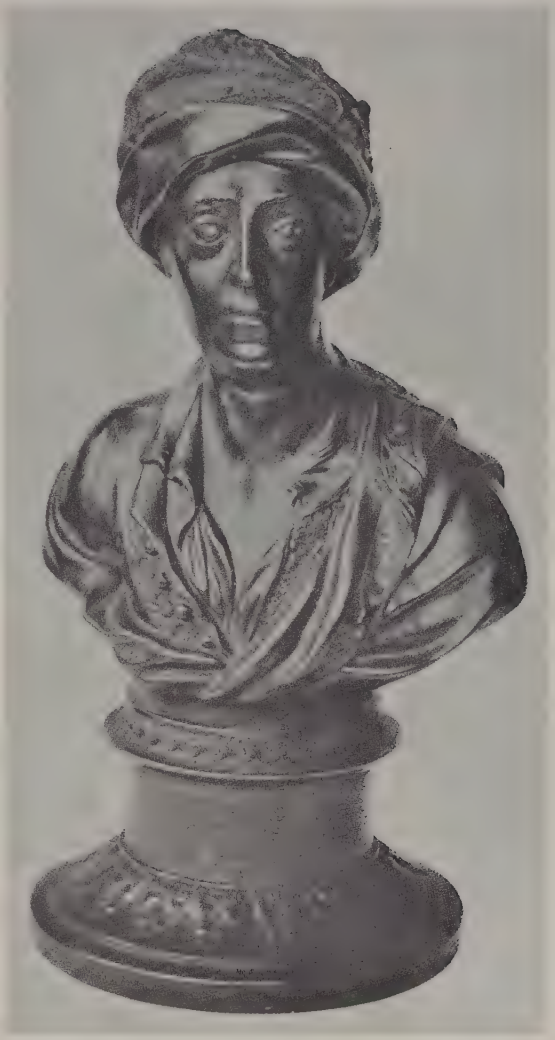
CHAPTER X.

ELIJAH MAYER OF HANLEY.

(Working Period, *circ.* 1770-1813.)

ELIJAH MAYER was the junior of the four first-class makers of black Basaltes in Staffordshire. In 1786, the year of the deaths of John Turner and Humphrey Palmer, and six years after that of Bentley, Mayer is still merely termed "enameller" in the Topographical Survey of the county, as if to say he was not yet a full-blown working potter. However, he must have become so very shortly afterwards, and, judging by his productions, it is more than likely that he had already combined the business of the firing-oven with that of the "muffle" or enamelling-kiln. It would be strange had he not done so. His father, the first Elijah, who had met his death by being overtaken by the tide on the dangerous Ulverstone Sands in Lancashire, was head of a firm of potters—"E. Mayer & Son"—who were well known for the extent of their output. Elijah 2nd, the subject of this sketch, died in 1813, and by then he too had acquired a reputation which has lasted to this day for the quantity and quality of his black Basaltes. He was succeeded by his sons Joseph and Elijah 3rd, who traded under the style of "Joseph Mayer & Co." until 1830. The business then became extinct so far as the Mayers were concerned, the works being eventually absorbed, as that of Palmer had been, by the all-embracing house of Ridgway.

1



2

PLATE LXIV.

FIG. 1.

Height, 11 inches.

FIG. 2.

Height, 9¼ inches.

(Both from Mrs Palmer's Coll.)

Both marked **TURNER.**

Elijah Mayer is reputed to have acquired much of his technical knowledge in Holland, where possibly his father, like Turner, had an agency. If so, his products show little of Continental inspiration, being founded purely on the classico-sentimental style, which was then in full possession of the Potteries. Yet being a skilful craftsman he contrived, whilst not strong enough to resist the prevailing influence, to preserve considerable individuality in the materials rather than the designs of his wares. He made "Cream Colour," but it need not be confused with Wedgwood's; he made "Cane Colour," but it is essentially distinct from Turner's. As for his black Basaltes—words are clumsy tools for the sifting of fine distinctions in art, but it may be said to be more effeminate than that of Wedgwood, more indefinite than that of Turner, more refined than that of Palmer and Neale. It has a soft bluish tint, and a kind of gentle indistinctness of moulding, modelling, and fluting which quite justifies the term "effeminate." His pieces really look as if they had been fashioned by a woman, and the female hand is usually detectable in any work, be it picture, book, or the "making" of a hunter's mouth. Beyond this there is little to say about it. Mayer spread his wings to no flights of art in Egyptian Black at any rate, though in "Cane Colour," and this alone, he did produce a few vases of a high order of imitative merit. The glories of the Basaltes vases of Etruria, the select performances of Lane End, the rich specimens from the Church Works, did not tempt him from the humbler path of "useful" ware in which he was content to labour with astonishing industry. I have never seen a black vase, tripod, or lamp marked with his name. But Mayer is famous for his tea and coffee sets. He made them in every size and of every design. One of the most delightful of his patterns is the miniature service of which two pieces are figured on Pl. LXXV., figs. 2 and 3. These are marvels of daintiness, the very thing for the purveyance of my lady's morning tea what

time she, arrayed in jacket of paduasoy and wondrous lace, received at her bedside her friends and their compliments after some overnight triumph at Cremorne or Vauxhall. A "line" of Mayer's which was very popular, and therefore of hardier build, were the teapots commemorative of British successes by land and sea. Nelson's victories of the Nile (1798) and Trafalgar (1805), and several of Wellington's in the Peninsula, and of course Waterloo, were thus signalised, and they are invariably dated and decorated with the portrait of the hero. One of these, dedicated to Nelson and Trafalgar, is shown on Pl. LXXVI., fig. 1; it is otherwise remarkable for the pretty insistence of the old Greek meander, fret, or key pattern throughout handle, knob, and rim. The character of the pieces in the other illustrations needs little comment. They are for the most part imitations or echoes of Wedgwood, yet carried out in a style which renders them instantly distinguishable to the expert eye. The beautiful coffee-pot on Pl. LXXV., fig. 1, for instance, though strongly recalling in shape of body similar pieces from Etruria, has an entity of its own which may best be perceived by comparing it with Wedgwood's piece on Pl. LV., fig. 1. Comparatively, Mayer's pot lacks sharpness of silhouette and fluting; moreover, instead of adamantine pottery, it appears to be made of bluish velvet, whose pile no amount of friction will wear down to the polish of the other. The same distinctions are very marked in the kettle on Pl. LXXVI., fig. 3. Wedgwood's is the finer pottery, without doubt, but Mayer's has its own charm. It is useful to know that Mayer's "Widow," or figure surmounting the lids of his pieces, whilst at first glance identical with Wedgwood's, differs from it in the following minutiæ. The legs—like Wedgwood's version, uncrossed—are less bent, wider apart, and pointing straight forward instead of slightly to the left; the arm supporting the chin is more upright, and there is no tiny lock of hair falling below and

PLATE LXV.

1

2

3

PLATE LXV.

FIG. 1.

Mark imp.: **H. PALMER. HANLY.**

Height, 12½ inches.

(J. W. Sidebotham Coll.)

FIG. 2.

Mark imp.: **MADE BY H. PALMER. HANDLEY. STAFFORDS.**

Marks inc.: **J. Voyez, Sculp. 1769, J (or T) Keling.**

Height, 21 inches.

(Holburne Mus., Bath.)

FIG. 3.

Mark imp.: **MADE BY H. PALMER. HANLEY. STAFFORDSHIRE.**

Mark inc.: **Voyez Sculp 1769.**

Height, 11 inches.

(Brit. Mus.)

behind it upon the bosom as is apparent in Wedgwood's model. The barrel and ewer are exactly the same, the latter being open and having a spout and but one handle, as against a lid and two handles in the figures made by Turner, Neale, and Birch (*q.v.*); the three last-named, moreover, employed the cross-legged figure. These signs are not to be taken as infallible, for some minor potters imitated every form of "Widow," but they are often a useful guide to a meritorious unmarked piece; also, in the case of a marked piece, that it may not have its proper cover, a very frequent occurrence on the shelves of dealers and collectors. There are, of course, many other figures in use as knobs to lids—gipsies with or without books of fate, ladies reclining *à la* David's Mdme. Récamier, a very pretty group of Charity reminiscent of del Sartos' great picture in the Louvre, besides lions, swans, and dogs. Most of these will be discernible in the various plates of this volume.

Mayer's impressed mark—*E. Mayer*—usually appears not on the flat bottom of the piece, but on the projecting edge or rim around it, this, apparently, to prevent its being "turned" out of existence in the finishing process, as was so frequently the case with the wares of other makers. In instances where there is no bottom rim, the mark is usually at the extreme edge of the piece, and it often requires a deal of finding, so apt is it to become confused with the ordinary marks of wear. I am constantly asked the reason why pieces of pottery are left unmarked—fine pieces, especially, of which the makers might well be proud. Probably the cause was as follows. Before going to the fire, and whilst still in the soft state, a piece of ware was usually put to the lathe for a final finishing. Custom, nowhere more autocratic than in the Potteries, seems to have dictated that this should take place *after* the impressure of the maker's name, so that when the blade was applied to the base, it pared off the signs of identification for all time to come. Naturally, too, the more carefully finished the piece, the less

likely was it to retain its mark; hence corrugated brows and desperate guessings on the part of the collector when he adds to his shelves a nameless piece which robs him of rest until it is labelled! Mayer, however, seldom troubles in this way; and with a benediction therefor, we may leave him to pass to a contemporary, famous in many things, but little known as a maker of black Basaltes.

JOSIAH SPODE OF STOKE-ON-TRENT.

(Working Period, 1770-1797.)

Spode, born three years after Wedgwood, was an employé of five years' standing in Whieldon's Pottery, when in 1754 the greater Josiah became junior partner in the same concern. Some years later he removed to Stoke, and, after a further period of servitude, commenced "on his own" in 1770, in premises hired from, and forming part of, the factory of Messrs Banks & Turner, the last named of whom was subsequently to become the renowned potter of Lane End. Spode's period of independent production is thus some twenty years later than that of Wedgwood. There is not much record of his career as master-potter except that afforded by his wonderfully diverse and well-made wares. He was a man of good standing and repute, noted especially in the social circles of the Potteries as being an expert violinist, an accomplishment rare indeed with Britons of that period, and probably as unique amongst the Staffordshire men as Turner's mastery of French. Spode died in 1797, two years after Wedgwood, with whom he seems to have had little relations since their meeting as master and man in Whieldon's Pottery. He was succeeded by his son, Josiah Spode 2nd, who died in 1827, after having admitted into partnership his talented London manager, William Copeland. Some six years later the whole concern was bought

PLATE LXVI.

1

2

3

PLATE LXVI.

FIGS. 1, 2, 3.

Marks imp.: **H. PALMER, HANLEY.**

(Mrs Palmer's Coll.)

by William Taylor Copeland, only son of the last named, who, in 1835-36, was Lord Mayor of London. A good piece of Etruscan painted Basaltes of his make is shown on Pl. LXXXV., fig. 3. Under his auspices the business quickly expanded into the great house of Copeland, which flourishes exceedingly to this day, another notable instance of the continuity of great traditions, such as few industries but potting in Great Britain seem able to conserve.

Of its founder, Josiah Spode 1st, truth compels us to record that he was the very antithesis to his heirs of to-day in being a determined plagiarist of the ideas of others. He was, in fact, little more than this. His technical knowledge was immense, as became an alumnus of the best school of ceramics of his time, Whieldon's establishment at Fenton. But his skill was devoted almost entirely to reproduction. He copied Wedgwood's "green glaze," his terra-cottas, and his Jasper — the latter not over cleverly; he copied Turner's "Cane Colour" and milky stoneware. Even his artistic under-glaze blue-printed earthenware, for which he was and is famous amongst the lovers of old oaken "dressers," was not really his own invention, as has often been claimed, but that of Turner of Caughley (*q.v.*), from whom Spode merely imported one or two expert workmen to introduce the art into Staffordshire. Finally, his black Basaltes, almost perfectly potted as it is, shows not a spark of originality. The body, judging by the few samples I have been able to discover, seems to mimic that of every famous maker in turn. In the best pieces it is a sort of amalgam of Wedgwood's and Neale's, having the bloom and smoothness of the one combined with the sheen of the other. Such is the corpus of the silver-mounted mug illustrated on Pl. LXXVII., fig. 1, which probably represents Spode's best attainments in this material. It shows very high technical qualities indeed. In detail it is nearer Neale's work than Wedgwood's; in fact, its handling would exactly resemble the Hanley potter's, but

for a shade more delicacy, with less character, in the modelling of the reliefs. Compared with the rest of the work, the fluting around the base is clumsy in execution, and the raised bands have the curious defect of being lower in the centre than at the extremities; in other words, they are concave in profile, which imparts a distorted appearance to the lower part of the mug. Altogether, had this piece not been plainly marked, it would have provided a famous puzzle in attribution, the final verdict assuredly falling to Neale. The bowl on Pl. LXXVII., fig. 2, which was Mr Caddies' gift to his interesting little museum at Stoke-on-Trent, is similarly indebted to its mark alone for identification, though here the work in its softness and indetermination of outline more resembles that of Mayer. The same applies to the little tea-pot on Pl. LXXVII., fig. 3, whilst the cream jug in the same figure has a sheen reminiscent of, but inferior to, that of Wilson. Basaltes marked "Spode" seems exceedingly rare. A piece is one of the prizes of the collector of black wares. Of course it is not possible to say how much of the mass of unmarked ware may be his, because owing to its imitative nature it is wellnigh unrecognisable. I remember spending an intense hour with a magnifying glass endeavouring to discover what letters had been obliterated on either side of a barely perceptible "OD" on the base of a black teapot. The question whether this was the termination of the word "Wedgwood" or of "Wood" or the middle of "Spode" had to be left undetermined. Marks are a curious study in annoyances. Few connoisseurs but harbour secret griefs in this respect. A visit to a friend's collection is pretty sure to elicit some such anxious point of rectitude as that which was submitted to me the other day—*i.e.*, whether a piece showing a legible "W" with a series of five elusive scratches after *could* honestly be labelled "Wilson"! "A fellow feeling," &c.; when I left it was both labelled and catalogued!

It is useless to deride the power of nomenclature in works of

1

2

PLATE LXVII.

FIG. 1.

Mark imp.: **MADE BY H. PALMER. HANLEY. STAFFORDS.**

Height, 17⅞ inches.

(Hanley Mus.)

FIG. 2.

Mark imp.: **H. PALMER. HANLEY.**

Height, 6 inches.

(Vict. and Albt. Mus.)

art. It is, in fact, the essence of the science of reconstruction, which, after all, is the basis of all collecting of the products of the past. A picture or pot, if unsigned and unassignable, interests nothing but the eye, which is only the gateway to knowledge. Whereas, if we can but say with certainty that such a canvas is by Gainsborough, or such a vase by Wedgwood & Bentley, what visions of Schomberg House or the Staffordshire canal-side arise before us, with all the myriad pictures of contemporary life which they conjure up. Much weighty learning rests upon the foundation of "marked" pieces, whether they be Egyptian obelisks or broken shards of earthenware; and the key to the most enthralling human document may lie in a few letters which have survived the wreck of time.

CHAPTER XI.

THE MINOR POTTERS OF STAFFORDSHIRE.

We must now consider a number of minor potters of black Basaltes who, in the absence of records, are known almost solely by their works, many from the rarity of their surviving productions being scarcely known at all. If few of them evince much distinction in their wares, they have all a claim to be distinguished, now that the unostentatious niche which they filled has crumbled away. To me there is a special charm in disinterring the labours of men in the second or third ranks of an art or craft, for they alone reflect the tastes and habits of the ordinary citizen of their day. For this reason the pots and pans of Pompeii are even more interesting than her ornate vases and friezes. The masses are always the hull of humanity. No matter how they may consent to be impelled to glory or disaster by the snowy sails of aristocracy, they are the real carriers of the nation's destiny nevertheless. Their ways and means, therefore, should be as vastly absorbing as they are usually left unhonoured and unsung. We know, almost to the doings, or the do-nothings, of an hour, how an earl or a "nabob" lived under the Georges, what plates he ate from, what furniture he ordered from Caffieri or Heppelwhite, what instructions he gave to Wedgwood & Bentley as to the adornment of his mantelpiece. But as to the exact surroundings of "Billy

1

2

PLATE LXVIII.

FIG. 1.

Height, 12¾ inches.

(Brit. Mus.)

FIG. 2.

Height, 9¼ inches.

(Author's Coll.)

Both marked **I. NEALE. HANLY.**

Brown of London" there is very considerable vagueness. That is just where the minor craftsmen—Ibbetson or Rathbone in pictures, Lock or Manwaring in furniture, Barker or Birch in pottery—come in. With their aid we can very fairly reconstitute the house where "the plain man" lived and moved and had his being, with such tremendous results on the Great Britain of to-day. With no further apology, therefore, I proceed to illustrate the pottery of certain makers who, like George Morland, "worked for no lords."

Spode, less from the quality than from the purely imitative nature of his productions in black Basaltes, cannot be admitted into the company of the four great masters of the ware—Wedgwood, Turner, Palmer, and Mayer. But he forms an admirable link between them and an inferior group of four which arose a decade or so later. If this little school was largely inspired by its predecessors, and above all by Wedgwood, its characteristics are very distinct to the expert eye, the difficulty being, indeed, to distinguish the work of its members not from that of their prototype but from each other's. Their pieces are remarkable for an extreme neatness; rather, perhaps, the neatness of the gentleman's gentleman than of the gentleman. It is a case of—were Captain Absolute not in Bath, Mr Fag would appear very well. In spite of all the habiliments of ceramic *ton*—fine design, ornament, and potting—they never succeed in rising above the "genteel." Models are excellent, but marked by a certain pertness of outline which removes them from grace. Potting is excellent, nay, often masterly, but it is hard and unsympathetic, failing of the velvet which renders the finest vintage a delight to the collector's palate, his finger-tip. Reliefs are largely employed, but they are thin and shallow, cut like silhouettes, with no undercutting and no depth for it, making no pretence, in fact, of being anything but what they are, little pictures "stuck on." The majority are borrowed outright from Wedgwood or

Mayer—"Grief at an Obelisk," "Nymphs Sacrificing," "An Offering to Ceres," &c.; on these the school ring the changes interminably. Nevertheless, with these defects, the black wares of the group which comprises Shorthose & Heath, Pool & Lakin, Birch, and Keeling & Toft, are well worthy of consideration and collection. They exhibit a distinct phase of departed ceramics, the decadence, or in its relentless stereotyping the *reductio ad absurdum*, of the classical spirit, which the greater men had kept from absurdity only by infusing the personal note into the finest work. This secondary school finally turned into a trade what their masters had at least begun as an art. So considered, we cannot but admire the wealth of skilful, tasteful, and honest workmanship which was put into articles intended not for "the cabinets of princes"—as Wedgwood boasted—but for the tables of the ordinary householder. All four potters of this little subdivision, it will be noticed, worked at Hanley.

SHORTHOSE & HEATH OF HANLEY.

(Working Period, *circ.* 1780-1823.)

John Shorthose, called "merchant" in a directory of 1802, established himself in Tontine Street, Hanley, about the date mentioned above. Some time before 1802, on his admitting one Heath to partnership, the factory mark became "*Shorthose & Heath*," which appears on the three tea-set pieces on Pl. LXXVIII., fig. 1. Later on, and apparently not long before the extinction of the fabrique about 1823, the stamp was altered to "*Shorthose & Co.*," as on the portly cream jug on Pl. LXXVIII., fig. 2. The trio of pieces decorated in relief is an example of how nearly the best work of a second-rate potter may approximate to the ordinary production of a better hand. To the mere sight these pieces are all but indistinguishable from

PLATE LXIX.

1

2 3

PLATE LXIX.

FIG. 1.

Height, 8 inches.
(Brit. Mus.)

FIG. 2.

Height, 11⅞ inches.
(Burslem Mus.)

FIG. 3.

Height, 12½ inches.
(Burslem Mus.)

All marked **I. NEALE. HANLY.**

a similar set by Mayer. Keen and practised eyes might indeed perceive an indefinable lack of "quality" which would deny them attribution to the greater Hanley man. Thereafter the feel of experienced fingers, revealing inferiority of body, thicker potting, and a perceptible absence of suavity, would soon consign them to their proper school, though, truth to tell, it would still be easier to say who did not make them than who did.

POOL, LAKIN, & CO. OF HANLEY.

(Working Period, *circ.* 1770-1800.)

The Basaltes of these potters is of precisely the same quality and general appearance as the preceding. Their production of ornamental pieces, however, raises them a step above their tea-ware brethren of Hanley. The little vase on Pl. LXXVIII., fig. 3, is a very tasteful piece of work, though there is not an original item in it. The main relief is that same "Sacrifice" which was a kind of "King Charles's Head" to the members of this group of workers. The delicate border of interlaced circles above it is borrowed from the Jasper of W. Adams of Greengates.

The majority of Pool & Lakin's output, however, consisted of useful ware so much resembling that of their three congeners that it is unnecessary to give illustrations of it.

EDMUND JOHN BIRCH OF HANLEY.

(Working Period, *circ.* 1790-1810 ?)

The lack of historical information which obscures all the lesser ceramic stars of the eighteenth century is the more regrettable in the case of Birch, because during his comparatively short career he turned out ware of a very high, if not very original, standard. He was by far the best of his group,

and apparently the most prolific,—for a considerable quantity of his pieces survive. A cream jug or tea-pot by Birch is likely to be one of the first items of antique pottery to figure on the collector's shelves, which will hold a select gathering indeed if this first-fruit remains the worst. Birch could not have been long at work in Hanley. His name is absent from the list of earthenware makers drawn up in 1786, and first appears on that of 1802, so that 1790, the date assigned to his origin by the authorities of the Victoria and Albert Museum, is a fair assessment. His works was eventually taken from him by Christopher Whitehead, the founder of the well-known New Hall Pottery. The purely conjectural question of a partnership between the two potters has already been alluded to (p. 106) in discussing the origin of the "B. & W." tea-pot. Now, as Whitehead had certainly been in business before 1780 (he then handed over the Old Hall works to Job Meigh), it is not likely to have been far into the nineteenth century before he embarked upon a fresh venture. Probably he acquired Birch's business some time prior to the year of Waterloo, and that at present is all that can be said or surmised about the matter.

If, then, the reader would seek Birch's monument, only the old direction can be given him—*circumspice*. On the shelves of museums and dealers' shops may here and there be discerned certain very black, very smart, and very well-potted pieces, all of the "useful" description, and all recalling Wedgwood. Birch's Basaltes, however, is never for a moment to be mistaken for Wedgwood's. It is as distinct from it as Mayer's, though by different tokens, and its true origin is even more easily assigned at a glance. The body is intensely black, rather resembling Neale's in its "Day & Martin" sheen, but more closely compact; the compounding, indeed, being extraordinarily perfect. In "feel" it may be compared to the thick shell of an egg. Birch was fond of fine ribbing, few of his wares are without it, and he was exceedingly skilful in its manipulation. The broader flat

PLATE LXX.

1 2 3

PLATE LXX.

FIGS. 1 & 3.

Height, 9⅞ inches.

FIG. 2.

Height, 12⅜ inches.

(All from Hanley Mus.)

All marked **I. NEALE. HANLEY.**

fluting he rarely employed, and the left hand cream jug on Pl. LXXIX., fig. 1, is therefore an exception. These cream jugs are somewhat of a speciality of Birch's. Judging by the number of specimens which survive he must have made great quantities, and they are charming objects both for their outlines and the delicate nature of their potting. Tea-pots of the type shown on Pl. LXXX., fig. 2, are also very characteristic of Birch; he seems to have made scarcely any other shape than this, whose parapeted rim he occasionally balanced by scalloping also the foot of the pot. The "Widow" invariably surmounts the lids of his tea and coffee ware. Birch's representation of this ubiquitous lady is usually precisely the same as Neale's—cross-legged, a large flat cake in the right hand, and the *covered* cruse with *two* handles. It is seldom necessary, however, to resort to this mark of identification; for of all the Staffordshire potters Birch is best entitled to our gratitude for his consistency in marking his wares, and in the most delightfully neat and legible type, sometimes in capitals, sometimes in "lower case." Very rarely the initials only appear thus—*E.I.B.* He, apparently, marked his wares *after* latheing, for the bases of his pieces are as smooth and polished as any other portion of them, yet the stamp remains deeply impressed. Another very distinctive characteristic of Birch was his habit of invariably allowing his modellers (?) to stamp their initials at the base of the handles of tea and coffee pots and cream jugs. This, it will be remembered, was one of inferences in favour of the attribution to him of the "*B. & W.*" tea-pot. The Initials most commonly met with are "*P.M.*" and "*R.D.*" The practice was not confined to Birch, however; indeed, this marking of handles provides a fruitful source of perplexity to the collector. Initials thus placed are often the only marks upon a piece, and the temptation to ascribe them to well-known potters is great. Thus, in my own collection I have pieces marked "*P.*," "*J.T.*," "*G.*," "*R.D.*," and "*R.B.*," which I would much like to ascribe

respectively to Pennington, John Twemlow, Greenwood, Ralph Daniel, and Richard Baddeley respectively, the more so as they correspond precisely to the traditional wares of these makers. Tyrannous conscience, however, whispers that these are not master-potter's marks at all, but the initials of some workmen employed upon the article. Nevertheless, nothing is more common than to find such pieces confidently labelled; and collectors who buy from advertisements by correspondence will do well to ascertain not only the exact form but the *position* of any marks which may be offered as inducement to buy. Birch made many and excellent bowls of the types shown on Pl. LXXIX., fig. 3. The covered pots on Pl. LXXIX., fig. 2, is also a frequent example of his products. I have seen no ornamental ware of his potting.

KEELING, TOFT, & Co. OF HANLEY.

(Working Period, 1806-1824.)

These partners, says Shaw, manufactured much Egyptian Black for the Dutch market. Specimens of their wares are illustrated on Pl. LXXVIII., fig. 4, and Pl. LXXXI., fig. 3. The covered cream jug does not as strongly recall Birch as the photograph would suggest. Body and modelling and the cutting of the everlasting "Sacrifice" relieved upon it are a trifle less compact and sharp respectively, and the cover is crowned by a figure not employed by the superior potter. The other cream jug is of that "general utility" type which the collector is apt to encounter in battalions, turning them over in ennui until the magic word "a mark!" brings out his magnifying glass and his purse simultaneously.

That is one of the charms of acquiring black Basaltes. The shelves will never be overcrowded with marked pieces, at any rate of the minor makers; indeed many of them appear to be

PLATE LXXI.

PLATE LXXI.

Mark imp. : **NEALE & Co.**

Height, 11⅝ inches (including pedestal).

(Author's Coll.)

as extinct as the Great Auk, though there is always the chance of any dingy back shop supplying some wished for name. Miss Meteyard relates how a certain superb Wedgwood & Bentley inkstand was ransomed for the sum of fourpence from a rag and bone shop in Manchester.[1] My own first piece by "Eastwood" was actually rescued from a dustbin by a workman employed to remove the refuse after the evacuation of a house in the suburbs of London. Through another workman, who had received it in lieu of wages from an insolvent employer, I acquired the fine Wedgwood "trial piece" on Pl. XXIV., fig. 2. There is an added charm in such discoveries, moreover an added possibility, for to the ordinary British eye black ware, however fine, is as distasteful as black bread, and it is willingly bartered. Occasionally, however, the case may be conversed, as in the case of an old lady whom I found setting much store by a worthless little black jug in her possession as being of the "purest jasper"!

We come next to a third group of Staffordshire potters whose tea-wares are all remarkably similar to each other, yet quite unlike any we have hitherto discussed. Judging by marked pieces, this little coterie was also a quartette, consisting of the Barkers, W. Baddeley, G. Taylor, and J. Moseley. All these produced variations of the same leading characteristics. For shapes they were fond of the sharp-pointed oval, often interrupted by projecting buttresses which converted the piece into a hexagon; a parapet rim, waved or scalloped on its upper edge, and so deep that it concealed at a side view all but the knob of the lid, invariably crowned the body of tea-, coffee-, or sugar-pot. Covers were often hinged, like those of the Castleford pieces (*q.v.*) For decoration, besides very low reliefs, sometimes but not always borrowed from Wedgwood, they delighted in columns, often scrolled and swelled in

[1] 'Life of Wedgwood,' vol. ii. p. 409.

a curiously archaic fashion, recalling the triforium pillars of the Saxon and earliest Norman architects. A drooping border *à la* Adams and a foot-edging of bold design usually completed the whole. The weakest item is the general shaping, which is truly British in its insistence on the clumsy as an attribute of stability. Material and workmanship are homely, both good without being "fine." If the Wedgwood group worked for the "withdrawing" room, and the Birch group for the parlour, the Barker group did its best for the cottage, and a very good best it was. In looking at its productions, rude as they are compared with the delicacies of more famous potters, the reflection will surely arise that a hundred years ago the humble ones of the earth certainly chose more artistic utensils for daily use than do their descendants. A good-wife of to-day would probably, nay, I have more than once heard her declare it, consider these wares as ugly in the extreme; yet what a great gulf is fixed between their pretty foliage, their suggestive contours, their quiet colouring, the sentiment of their reliefs, and the bulging, spotty, ill-drawn and ill-potted atrocities which cover the tea-table of the modern cot and cheap villa. Much native good taste has deteriorated under the influence of a half-boiled education upon mental digestions unprepared to receive it; but in no respect more noticeably than in the frightful decadence in the choice of domestic paraphernalia. To those who are something more than mere collectors it is but a melancholy satisfaction to know that should there be one really pretty and noiseless thing still left upon the dresser—I beg pardon, the "overmantel"—of the labourer's wife, that will be precisely the piece which will be for sale. There rises to my mind, as I write, a set of beautiful salt-glaze basket-work dishes which were literally forced upon an acquaintance of mine, who had himself no notion of their value, because "no amount of washing would get the dirty-looking things white!"

PLATE LXXII.

1

2

3

PLATE LXXII.

FIG. 1.

Height, 5 inches.
(Hanley Mus.)

FIG. 2.

Height, 5½ inches.
(Author's Coll.)

FIG. 3.

Height, 5⅜ inches.
(Author's Coll.)

All marked **NEALE & Co.**

The BARKERS of lane end.

(Working Period, 1750 to *circ.* 1810.)

There were three Barkers — John, William, Richard, — all probably brothers, for Shaw speaks of John "and his brothers" as having been amongst the brilliant school of apprentices which Whieldon gathered round him. In company with one Robert Garner, they started business on the scene of their technical schooling, Fenton, in 1750. Eventually, however, they must have removed to Lane End, for in the lists of potters both of 1786 and 1802 all four partners are scheduled separately as resident at that place. Curiously enough, or rather consonant with the irritating confusion which surrounds nearly all ceramic history, only Garner is definitely mentioned as having removed to Lane End, where he "erected a manufactory and the best house of the time."[1] For the reasons given above, however, the migration must have included the whole firm; and we may safely take it that the wares which concern us here were manufactured not at Fenton but at Lane End. After all, only a few minutes' walk separates the one place from the other. Generally speaking, when considering place names in the Staffordshire Potteries, it should be remembered that the whole district so called is but a strip or street some ten miles in length. It is now as closely connected as New Cross with Hyde Park Corner; but even in the late eighteenth century the various colonies so encroached one upon the other that we often find a Pottery claimed by two adjacent townships. The wares of the Barkers are the roughest in finish and heaviest of build of the four potters'. The tea-pot on Pl. LXXXI., fig. 1, and the cream-jug on the same Plate, fig. 4, are typical specimens.

[1] Chaffers.

Little or nothing is known of

GEORGE TAYLOR OF HANLEY,

except that he was in business at Hanley in 1802, and that his works was eventually one of the five absorbed by the firm of W. Ridgway & Son, which rose to eminence about 1830. Judging by the few specimens available, his black wares would be undistinguishable from those of Barker but for the presence of a slight glaze or smear. The cream-jug on Pl. LXXXI., fig. 2, is the only type of his goods I have been able to illustrate. A tea-pot marked "Geo. Taylor" was in the collection of the late Mr G. F. Cox of Whalley Range. I have seen a few pieces of a rough white stoneware of similar quality and design.

Of the third potter of the group, next to be described, we have slightly more information.

WILLIAM BADDELEY OF EASTWOOD.

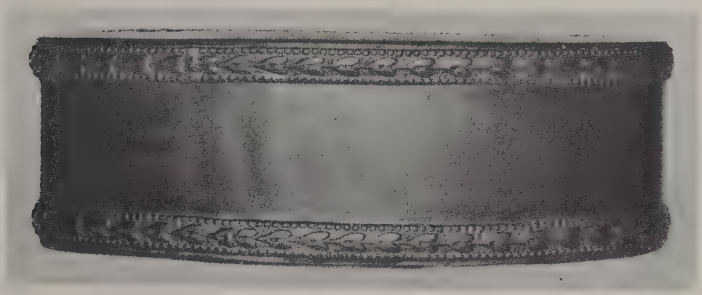
(Working Period, *circ.* 1795 to *circ.* 1825.)

This potter came of an old Shelton stock, which had long been connected with the manufacture of earthenware. His father, John Baddeley, it was who about 1750 stole the secret of tempering the working parts of lathes by spying upon its owner,—a smith of Congleton, named Randle,—dressed as a potter, with "white gloves on his hands to prevent them being noticed"[1] by his victim. It should be explained that this unscrupulous Baddeley was not a potter but a smith, and apparently workers of that ilk bear upon their hands some mystic sign easily legible to the fraternity. Baddeley continued his cult of the lathe, and on the same "borrowing" lines. Some years later we find him acquiring from Thomas

[1] Shaw.

PLATE LXXIII.

1



2

3

PLATE LXXIII.

FIG. 1.

Mark imp.: **NEALE & Co.**

Height, 3½ inches.

(Liverpool Mus.)

FIG. 2.

Mark imp.: **WILSON.**

Height, 1⅝ inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **NEALE & Co.**

Height, 4⅜ inches.

(E. J. Sidebotham Coll.)

Greatbach, the previously-mentioned employé at Palmer's Pottery, some suggestions which led to his evolving the engine-lathe which, as we have seen, Wedgwood was so anxious to "corner" for his Burslem works (see p. 70). John Baddeley appears to have had four sons, three of whom, John, Edward, and "R.," were potters at Shelton, probably succeeding their father, and working until 1806. With them we have no concern. The fourth son, William, who was almost certainly the youngest, set up for himself in a separate potworks at Eastwood in Hanley. He it is who interests us here as a maker of black Basaltes.

William Baddeley was only just beginning to flourish at the time when his Shelton brothers were thinking of retiring from business. Nevertheless, being anxious, it is supposed, to avoid confusion of his wares with theirs, he adopted as trade-mark not his own name, but that of his factory. All his ware, therefore, is marked "*Eastwood*," the word invariably, according to my experience, being stamped not on the bottom of the piece, but on the lower edge of the front, *e.g.*, in a teapot, below the spout. This was doubtless done in order to preserve the mark from obliteration by the lathe. Anent this, Jewitt, one of the standard references of ceramic lore, is guilty of an elaborately unjust libel, which I only mention here in order to refute it. W. Baddeley, he says, hoping to palm off his wares as those of Wedgwood, deliberately blurred the "*East*" half of his name and left the "*wood*" clear and legible, so that the hasty purchaser might be deluded by the magic termination into not scrutinising the indistinct beginning![1] There is literally not a word of truth in this. I have seen very many marked pieces of Eastwood ware, and in no single case has the deception been attempted. Actually, on the contrary, in the majority of instances, the "*East*" has been plainer than the "*wood*." Let us hope that many other un-

[1] 'Ceramic Art in Great Britain,' 1878.

savoury myths about the potters of former days are equally without foundation.

Four pieces by W. Baddeley, marked "*Eastwood,*" are shown on Pls. LXXXII. and LXXXIII. They call for little individual comment; their characteristics, which epitomise those of the group to which they belong, are very clearly illustrated. The swan with reversed neck, it may be mentioned, is apparently peculiar to W. Baddeley, who adopted it as a variation of the more graceful bird so largely employed on Jasper by Adams. Was the brick "effect" which quaintly adorns the lower part of the fine, upstanding coffee-pot suggested by Voyez's "Vulcan" vase of 1769? An original bordering is that around the base of the tea-pot on Pl. LXXXIII., fig. 2.

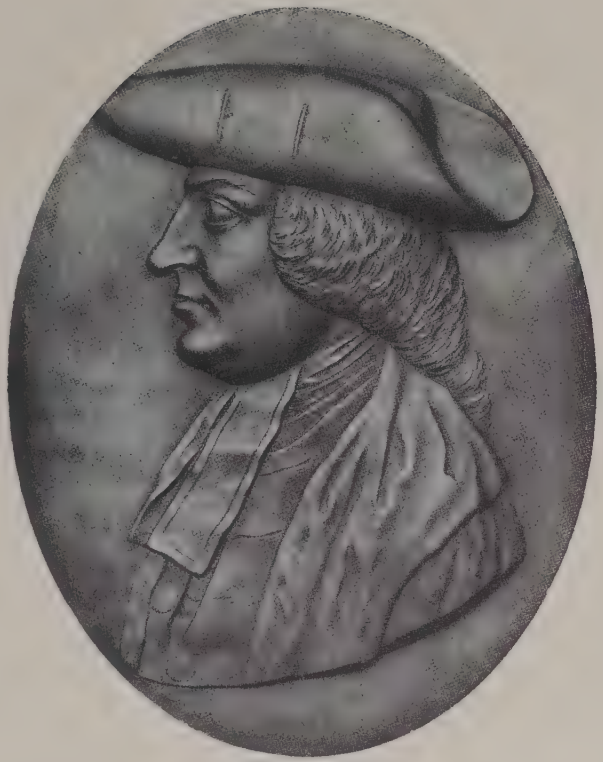
Evidently suggested by the above wares are the pieces on Pl. LXXXIV., figs. 1, 2, and 3. These are by the Burslem potter

JOHN MOSELEY.

(Working Period, *circ.* 1800-1850.)

This manufacturer is probably he who first figures (with a "z" instead of an "s" in his name) in the list of earthenware makers of 1802, when he is located at Cobridge. We next hear of him—if indeed it be the same individual—as purchasing, some time after 1811, the Churchyard Works at Burslem, which had already known three occupants since Wedgwood had evacuated it about 1763. Thereafter Moseley is lost to sight, and we know no more than that his potworks again passed into other hands in 1857. He was at any rate a younger contemporary of W. Baddeley of Eastwood, and the illustrations show the resemblance of their wares. Still the uncouth shapes and the strongly marked designs prevail, and but for marks it would be difficult to assign the pieces. Let it be said here, once and for all, that very rarely indeed should *un*marked attributions of minor makes of black

PLATE LXXIV.



1

2

PLATE LXXIV.

FIG. 1.

WILLIAM PENN.

12½ × 10 inches.

(Vict. and Albt. Mus.)

FIG. 2.

QUEEN CHARLOTTE.

12½ × 10 inches.

(Sir A. H. Church Coll.)

Both marked **NEALE & Co.**

Basaltes be either accepted or given. Wedgwood is usually unmistakable to the trained eye, so are Turner, Mayer, Palmer, and Neale. Birch, too, and possibly Leeds, are usually identifiable after long acquaintance with them and other wares. But as for the rest, surprises and fresh knowledge are so continually cropping up that only the hardiest will venture to label his tea-pots and other crockery because they resemble some marked piece which he may have seen. The attributions of owners are often merely the children of their wishes. More than once has it occurred to me to have travelled some distance to see a piece about which the owner has taken his "Alfred Davy" that it was presented to his great grandfather by a certain potter himself, when close scrutiny has revealed either some entirely different mark, or the indubitable characteristics of some entirely different maker. Names and memories get sadly mixed in the course of time.

The texture of Moseley's Basaltes is practically identical with that of W. Baddeley,—a close, smooth, somewhat oily body, not densely black, but taking a fine polish. The wares of all these potters are considerably lighter in the hand than their appearance would suggest, and all, from their size and boldness of design, make a very handsome appearance of a bucolic kind on the collector's shelves. Finally, none are at all common, and the discovery of a marked piece may well be hailed as an event in a day's "hunting."

Of a different cult to the above were

J. & R. RILEY OF BURSLEM.

(Working Period, *circ.* 1800-1827.)

The Rileys started business at the Hill Works, Burslem, removing later to the Nile Street Works in the same town, now a branch of the great house of Doultons. In their quarter of a century or so of activity they achieved much

success. When both died "in the vigour of manhood" some ten years before Queen Victoria's accession to the throne, they had "amassed a very considerable property," and the one had occupied and the other just completed handsome dwellings for themselves. Both, continues Shaw, from whom the above quotations are taken, "were highly esteemed." The Rileys were friends of Shaw's, and on a certain "Tuesday in Whitsun week 1824" we find John Riley accompanying the ceramic expert and historian on a visit to inspect a "curious and beautiful" specimen of earthenware, on which the potter delivered some professional criticism. The elder Riley seems to have been of an inquiring turn of mind, for sixteen years earlier he is recorded to have closely examined the sites of the then much discussed firing-ovens of the vanished Elers, from the measurements of which he deduced a good deal of interesting data. On the death of the brothers Riley their works were taken by Samuel Alcock & Co., whose fine productions in "Parian" were subjects of much admiration in the "fifties."

The Rileys' black Basaltes is of a very original and tasteful nature, both in body and ornament. The former is light, friable, and covered with a very durable graphite or black-lead glaze, giving a soapy feel and a dull gloss of far superior quality to that usually employed by contemporary potters on black ware. The cream-jug and sugar-bowl on Pl. LXXXV., fig. 1, show the nature of their decoration. The former, with its shapely cut rosettes and foliage, is a very pretty object. The latter bears a design said to be taken from a cast of an old silver piece. An identical pattern was largely used by the contemporary Leeds Pottery (*q.v.*); but Rileys' version is so much the better executed that it is probable that the Yorkshire factory merely borrowed this, as they did many of their ornamental features, from Staffordshire. Both these pieces are stamped plain "*RILEY*," a mark not mentioned by Chaffers. The Rileys' ware, so far as I am acquainted

PLATE LXXV.

1

2

3

PLATE LXXV.

FIG. 1.

Height, 9¾ inches.
(Vict. and Albt. Mus.)

FIG. 2.

Height, 3⅝ inches.
(Author's Coll.)

FIG. 3.

Height, 4⅝ inches.
(Author's Coll.)

All marked **E. MAYER.**

with it, is invariably cast in a mould and not "thrown" on the wheel, as may be seen by the suture visible down the centre line of each piece. Considering its date, and the amount that must have been turned out in order to provide its makers with the luxuries above recorded, it is extraordinarily scarce. Nor can it easily escape notice, so distinctive is its appearance even at a distant view. The practical extinction of this and other forms of pottery suggests the enormous destruction that little more than a single century wreaks amongst breakable articles once they have "gone out of fashion." Where are the tons of black ware that must have issued from the shops of Turner, Mayer, Birch, and a score of others in Staffordshire, and of the Leeds Pottery, which is known to have produced more than one hundred patterns of black tea-pots alone! Gone to form the foundations of the streets and houses of to-day, or the dust which fills them; and a single hall would contain the whole of the survivors.

But few have been so unfortunate in this respect as

S. GREENWOOD OF FENTON

(Working Period, 1780-1790),

the author of the fine piece illustrated on Pl. LXXXV., fig. 2. In this beautiful vase we have no unworthy competitor with the best performances of the masters of the art in Staffordshire. The shape, with its rounded shoulder strapped and reeded, and its elegant calyx of acanthus, somewhat recalls that of Turner's masterpiece on Pl. LIX. There is, however, rather more of Neale than of Turner in the ensemble; the elongated body, the hang and modelling of the festoons, the central rosette, and above all the dense, waxy potting, distinctly remind us of the second period of the Hanley fabrique. But the quite beautiful frieze of oak-leaves seems to be original work; and indeed it is

unfair to ascribe any detail of this admirable piece to any one but its unknown creator, who had assuredly skill and taste enough to hold his own even in the heyday of vase making in Staffordshire. Strange that of so good an artist so little, either in wares or memory, should have been handed down. So far as I can discover, the top shelf in the British Museum which holds this vase holds also all that exists to sustain the reputation of a vanished hand of rare skill. We may be glad that this sole survivor is in such safe keeping, if thus alone is Greenwood's name preserved on the list of those worthy of being considered "immortal, though no more."

JOSEPH KEELING OF HANLEY.

(Working Period, *circ.* 1800- ?)

There were many Keelings in the potteries—Anthony and Edward of Tunstall; Edward and James of Hanley; another, already described, in partnership with Toft of Hanley; another, John, of Shelton; another, Wedgwood & Bentley's well-known modeller at Etruria; another, the "J. Keling" of the Palmer-Voyez "Prometheus" vase; and, finally, this Joseph, of whom literally nothing is known except that he appears in the Directory of 1802 as occupying a Pottery in Hanley. A bowl, signed with both christian name and surname, is in the Victoria and Albert Museum, and is illustrated on Pl. LXXXIV., fig. 4. It is of dull, poor workmanship, coarse in body, clumsy in design, grey in colour. As for its ornament, no worse imitation of Lady Templeton's often imitated young lady who, greatly daring, dares to instruct Cupid, has ever been given. The piece, however, is probably unique from its mark, and is therefore interesting. It may be mentioned that should the collector light upon a piece bearing the mark "J. Keeling," it may not be by this potter, but by James Keeling, who succeeded Edward

1

2

3

4

PLATE LXXVI.

FIG. 1.

Height of Tea-pot, 5¼ inches.

(All from Burslem Mus.)

FIG. 2.

Height of Tea-pot, 4½ inches.

Height of Bowl, 3 inches.

(Vict. and Albt. Mus.)

FIG. 3.

Height, 6⅜ inches.

(Hanley Mus.)

FIG. 4.

Height of Central Piece, 4⅝ inches.

(Burslem Mus.)

All marked **E. MAYER.**

in an entirely distinct Pottery at Hanley about 1802. The marks on this bowl suggest that Joseph Keeling was careful to guard against being confused with James by adopting the extremely unusual practice of stamping his names in full. His relative, the well-known potter,

ANTHONY KEELING OF TUNSTALL,

is especially mentioned in the Topographical Survey of 1786 as being a manufacturer of "Egyptian Black"; but I have seen no piece attributable to him.

J. & R. CLEWS

(Working Period, *circ.* 1814-1836)

made black Basaltes of a brittle, jetty type, highly glazed, and exhibiting few of the external qualities of the true material. There is an inkpot with their mark in the Museum at Stoke-on-Trent; and I have seen sundry sugar and toilet boxes of a plain type, mostly ornamented with engine-turned chequering, but not sufficiently characteristic to be worth illustrating.

MIST OF LONDON,

whose mark appears on a few simple and well-made pieces of Basaltes in the style of Wedgwood, was apparently not a potter but an agent or salesman for potters in the Metropolis, who inserted his name on the wares of others just as did Mortlock and a few other London dealers. Another such a middleman was

DONOVAN OF DUBLIN,

who, *circ.* 1790-1800, stamped with his name a black Basaltes tea-service decorated with reliefs of Æsop's fables, in the style and quality of the work of Shorthose & Heath and their school.

There was, however, a potter called Mist, and a Staffordshire, not a London man. He was partner in a firm called "Abbott & Mist," the Abbott being presumably he whom we have recorded as having been partner to John Turner of Lane End until the latter's death in 1786. This is rather more than conjectural, because the wares of Abbott & Mist bear a strong resemblance to the productions of Lane End. But it cannot be authoritatively stated that there were not in fact two distinct Abbotts and two Mists. A circular inkpot marked "*Mist London*" is in the Victoria and Albert Museum. It is too similar to those on Pl. XXXI., fig. 2, to be worth illustrating here.

We come next to a family of Staffordshire potters as numerous as the Keelings, and more widely known. These were the four Woods of Burslem, of whom Professor Sir A. H. Church gives the genealogical tree in his admirable hand-book, 'English Earthenware.' Only one of these, the youngest and most famous, concerns us here. Although his father, Aaron, and his uncle and cousin, both Ralphs, made many things beloved of collectors, especially busts and statuettes, they do not appear to have included black Basaltes amongst their wares.

In this material

ENOCH WOOD OF BURSLEM

(Working Period, 1783-1840)

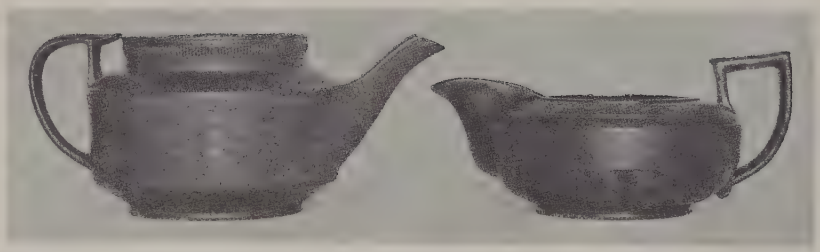
seems to have mainly followed the family traditions by specialising in busts and figures; for though I have seen a vast deal of "useful" ware ascribed to him, notably a variety painted in blue lines in imitation of Wedgwood's platinum lustre, I have never met with a piece bearing his mark.

Enoch Wood began business at Burslem in 1783 or 1784, apparently alone, though in the Topographical Survey of 1786 he is listed with a Ralph Wood (cousin?) as manufacturing "all kinds of useful and ornamental earthenware, Egyptian Black,

PLATE LXXVII.

1

2



3

PLATE LXXVII.

FIG. 1.

Height, 4¾ inches.
(Author's Coll.)

FIG. 2.

Height, 3½ inches.
(Stoke-on-Trent Mus.)

FIG. 3.

Height of Tea-pot, 2⅝ inches.
Height of Cream-jug, 2⅜ inches.
(Author's Coll.)

All marked **SPODE.**

Cane, and various other colours, also black figures, seals, and ciphers." In 1790 he was joined by a James Caldwell in a partnership which lasted until 1818. The mark used during this period was "Wood & Caldwell." It appears on the bust of the Russian Emperor Alexander illustrated on Pl. LXXXVI., fig. 2. E. Wood then bought out his partner's interest in the concern, admitting instead his three sons, and changing the style to "Enoch Wood & Sons." The bust of Washington on Pl. LXXXVI., fig. 1, is of the precise year of this transition, and bears merely the name of the head of the firm. In 1816 the elder Wood undertook that collection of Staffordshire wares which has rendered his name a landmark in the history of British ceramics. Five years before the close of his long life he began to disperse it by selling nearly 200 of the best pieces to the King of Saxony, in whose capital, Dresden, they may be seen to-day. The remainder was sold after Wood's death, and that portion of it which was bought by the State was distributed between the museums of London, Edinburgh, and Dublin. In 1840 Wood died, after a career whose honourable duration had earned for him the title of the Father of the Potteries.

Enoch Wood was not merely a potter, but also an artist. Many of his fine busts were modelled by himself from the life—*e.g.*, the well-known presentments of the divines whose influence was nowhere in England more powerful than in the Potteries, John Wesley and George Whitfield. The bust of Washington illustrated here was also his handiwork, as is proved by the inscription at the back, which, inscribed in a circle, runs as follows:—

WASHINGTON
. . . . . .
BORN 1732
DIED 1799

Enoch Wood Sculpst.
1818

The modelling of this piece is masterly. There is an air of life and intelligence about the features which raises the work to a very high level, above, indeed, that of the majority of Wedgwood's modellers. The whole is marred, however, as a finished work of art, by the inferior quality of the material employed. The Basaltes is rough and stony, of an unpleasant blue-grey hue, which gives the piece a cheap appearance very unworthy of its intrinsic merit. These defects may, however, be accidental, for the bust of Alexander is of far superior body. This, which is six years earlier in date than the preceding, is densely compact, smooth in texture, with a suggestion of bronze so subtle that it is difficult to believe that the tip of the nose, chin, and other projecting parts are not metal rubbed bare, but tinted clay. The modelling of this bust, on the other hand, is not so good as the Washington, being less determined, and betraying a timidity for which the use of an inferior print as the original is possibly responsible. It is probably not the personal work of Enoch Wood, whose signature is absent from the legend which, impressed on the back as before in a circle, reads thus :—

ALEXANDER
Æt. 35

Moscow Burnt
Europe
Preserved
1812

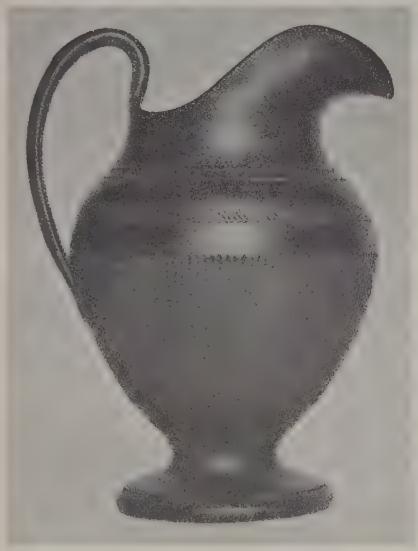
Wood & Caldwell
Burslem
Staffordshire.

Wood and a number of contemporary potters made many of such topical busts in various colours and materials.[1] How

[1] A specimen of the "Alexander," tinted and silver-lustred, is in the Falkner-Sidebotham collection, Peel Park, Salford.

PLATE LXXVIII.

1



2

3

4

PLATE LXXVIII.

FIG. 1.

Height of Cream-jug, 5½ inches.

Height of Tea-pot, 5 inches.

Height of Sugar-bowl, 4⅝ inches.

(Author's Coll.)

All marked **SHORTHOSE & HEATH**

FIG. 2.

Mark imp.: **SHORTHOSE & Co.**

Height, 5¾ inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **POOL, LAKIN & Co.**

Height, 7⅝ inches.

(Hanley Mus.)

FIG. 4.

Mark imp.: **KEELING & TOFT.**

Height, 5½ inches.

(Burslem Mus.)

interesting now are these evidences of the men whom England, the England of the streets and workshops, worshipped as heroes in the days of old. Better than costly mezzotints or stately canvases do these clay figures, sold probably at a few pence each, reflect the currents of popular opinion in those stirring times; how the American patriot was honoured by the very people who unwillingly fought him and rejoiced in secret at their own defeat; how the thanks of the cottager, whom Napoleon had robbed of many a stalwart son, went out to the Czar who so skilfully and so fearfully invoked "Le Général Février" to the destruction of the master of all Europe but themselves — and the weather; how the missionaries who ventured into the half savage slums of the Potteries drove deep their lessons into the hearts of the mob which loved them for their pluck even whilst it pelted them with missiles and abuse. Every kind of passing event received notice at the hands of the potters. For instance, the installation in the Museum at Frankfort of Dannecker's wonderful Ariadne, modelled direct from the beautiful Frau Fossetta, which stirred all artistic Europe, was duly honoured in black Basaltes in a statuette (Pl. LXXXVII., fig. 1), which from its modelling and the peculiarly illusive nature of its bronzing I am inclined to attribute to Wood, although it bears no mark.

The mention of John Wesley leads us directly to another potter of black Basaltes, of whom the only item of knowledge we possess is directly connected with the intrepid reformer. This is

JOSEPH MYATT OF LANE DELPH.

(Working Period, *circ.* 1790-1825.)

Shaw records that Myatt was "one of the first persons who received the Wesleyan Methodist preachers," John Wesley himself delivering to a vast congregation one of the last addresses of his life from the potter's parlour window. This is literally

the only little "naphtha lamp," as Carlyle has it, which throws any glimmer at all on the career of Myatt—this and the list and map of potters for 1802, and finally a few, a very few, pieces of ware marked with his name. The little black Basaltes tea-pot figured on Pl. LXXXVIII., fig. 1, is therefore a treasure of price, and its excellence hints that the disappearance of Myatt's wares is a distinct loss to ceramics. The body, in its faintly bluish tinge, strongly resembles the composition used by E. Mayer. It is, however, potted far more stoutly than that of the Hanley craftsman; nor are we reminded of him by any other characteristic of the piece except, perhaps, by the sharp and accurate, yet exceedingly shallow fluting. The seated figure on the cover is cleverly modelled, but without the refinement of the Wedgwood school. The whole piece, whilst well-proportioned, has a kind of dwarfed burliness which is very quaint. It is plainly marked in bold capitals—*MYATT.*

Another all but unknown Joseph who worked in the next township to Myatt was

JOSEPH CYPLES OF LONGTON.

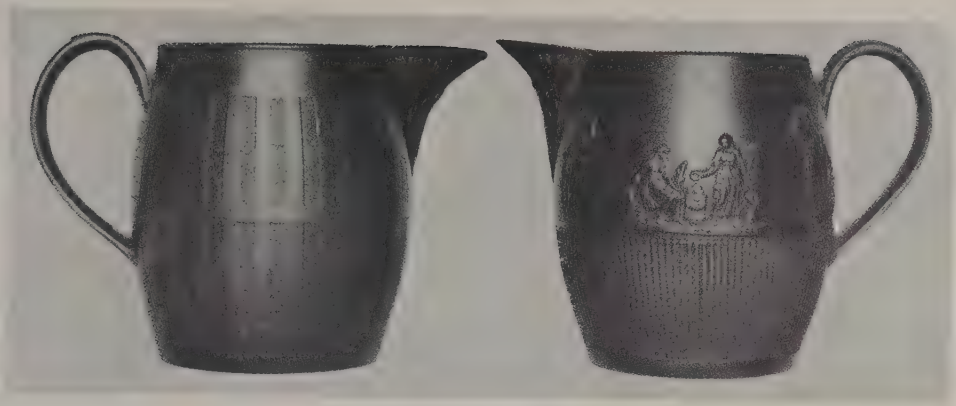
(Working Period, *circ.* 1780-1800.)

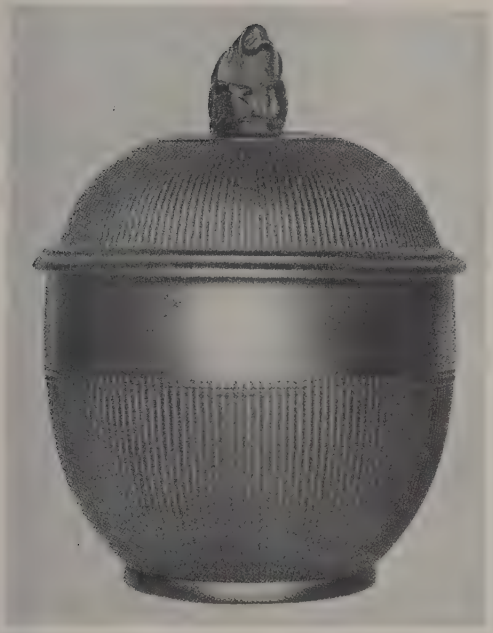
Cyples' works in Market Street, says Jewitt, was the oldest in Longton, and turned out black ware "of a fine and very superior character." He first appears in history in the Topographical Survey of 1786, where he is described as a "Manufacturer of Egyptian and pottery in general." In 1802 he has disappeared, his place being taken by his wife (?) Mary, the "C" of whose surname, by a process very common in those days, has got transmuted into an "S."

Of Cyples' "fine and superior" black ware I have discovered no trace. The tea-pot on Pl. LXXXVIII., fig. 3, the best effort that has been met with, hardly deserves either adjective. Even were it of more delicate workmanship, its shiny glaze would

PLATE LXXIX.

1





2

3

PLATE LXXIX.

FIG. 1.

Height, 3¾ inches.
(Author's Coll.)

FIG. 2.

Height, 5¼ inches.
(Author's Coll.)

FIG. 3.

Heights, 3⅜ inches and 3⅛ inches.
(Author's Coll.)

All marked **BIRCH.**

degrade it from the aristocracy of the ware. At first sight the piece scarcely appears to be of Basaltes at all, but of the common black glazed red-bodied earthenware, which every potter of the day turned out in quantities. It is, in fact, scarcely of the true material, having a friability and rustiness beneath the glaze which removes it slightly from the Simon Pure stoneware, without carrying it completely over to the earthenwares or terra-cottas. For the rest, the arabesque ornament imposed on a minutely reticulated ground is by no means badly carried out. The shape is the epitome of rotund, squat homeliness, a warrant in itself of good gossip over good tea. *Mesdames* Gamp and Harris must surely have used some such vessel as this in their important if mythical conferences.

Another potter closely connected with the religious revival which did such good and enduring work in the Staffordshire Potteries was

WILLIAM CLOWES.

(Born 1780; died 1851.)

Clowes was one of the founders of the Primitive Methodist Church. As such he, too, received the honour, the greatest in the gift of the Potteries, of being perpetuated in an earthenware bust, a specimen of which, made by Barker, Sutton, & Till (1830-1850), may be seen in the interesting Collection lent to the Peel Park Gallery, Salford, by Messrs Falkner & Sidebotham. According to Jewitt, Clowes served his apprenticeship first in 1803 with the well-known Davenport of Longport; secondly, at Hull in the following year. He is also recorded by Mr W. Turner[1] to have gone by invitation to Swansea, at the time when that Pottery was bidding for fame. Of the locality of his own Pottery there is no record. Possibly it was in Burslem, his birthplace. That he worked on his own ac-

[1] 'The Collector,' vol. iii.

count is shown by the mark on the Candlestick on Pl. LXXXVII., fig. 2, which is plainly stamped with his name inside the hollow of the base. The ambitious nature of this piece points to its being the work of an experienced potter in full practice. The style and quality of the modelling strongly recall that of Wedgwood's Keeling; but the general motive, without being a precise copy, will at once be recognised as a repetition of Turner's figure on Pl. LX., fig. 1. In design Clowes' production is rather the better of the two; the pose is more graceful, and the lines of hands and arms upholding the superimposed vessel decidedly more artistic than Turner's somewhat simian version. But it falls far short of the elder man's work in the potting, which shows a lack of refinement and finish which unworthily translates the excellent drawing. Clowes' career as a potter appears to have terminated in 1819, so that probably ten years was about the duration of his period of output. Examples of his work must therefore be exceedingly scarce. This figure, indeed, is the only marked piece which has come under my notice, and its excellence would make fresh discoveries very welcome.

So little is known about Clowes that it should be stated that there were two other potters of this name in Staffordshire. In 1786 a firm called Clowes & Williamson were in business at Fenton. Another William Clowes of Porthill was one of the numerous partners in the company formed in 1777 to acquire the working rights of Champion's patents in porcelain materials. Neither of these, however, are so likely to have been the makers of the specimen illustrated as the individual first mentioned.

Reference to Clowes of Porthill and his company leads us to a fabrique which both in date and merit fitly brings up the rear of the Staffordshire makers of black Basaltes. In 1782 the Porcelain Syndicate purchased for their operations a building called the New Hall, at Shelton. Henceforward the concern bore the title now well known to collectors of the "New Hall

PLATE LXXX.

1 2

3

PLATE LXXX.

FIG. 1.

Height, 6¼ inches.
(Hanley Mus.)

FIG. 2.

Height, 12¼ inches.
(Hanley Mus.)

FIG. 3.

Height, 4⅞ inches.
(Author's Coll.)

All marked **BIRCH.**

China Manufactory." After a prosperous career of more than forty years the business ceased in 1825, the factory passing eventually into the hands of

HACKWOOD OF SHELTON.

(Working Period, 1842-1856.)

Hackwood represents the decadence in the Potteries of those eighteenth-century traditions which have recently been revived by Messrs Josiah Wedgwood, Adams, and others with such brilliant results. He was, in fact, the last to cling to the forms and materials of the old school, and the first to be infected with the hurry and carelessness of the new. His black Basaltes, whilst conceived in the styles of Wedgwood or Turner, is coarse and unfinished. The body is gritty and grey, refusing polish; the engine-turning is ill defined; and as to the figures which surmount the covers of the tea-pots, &c., here are again the "Widow," "Zingara," and all the little tribe which had presided for nearly a century over the vessels of boudoir and parlour, but *quantum mutatus!* Gone is the exquisite modelling which made these tiny statues true works of art. Features, fingers and toes, of which the magnifying-glass alone reveals the delicacy, have now melted into meaningless blanks. So, too, when Hackwood attempted relief work, as in the cream-jug on Pl. LXXXVIII., fig. 4. The piece, grey and blurred, is like the ghost of some long-dead exquisite from Etruria or Lane End. Flaws and blisters mar the "field," coarseness and lack of definition the "Charlotte" and the "Maria" who weep as of old upon it. Their mournful attitudes form a fitting tailpiece to this account of the making of black Basaltes in Staffordshire, where the art had been born, had lived, and died within as nearly as possible one hundred years.

CHAPTER XII.

THE POTTERS OF THE PROVINCES.

STAFFORDSHIRE is and always has been the metropolis of British earthenware. Black Basaltes, especially, has for the greater part been faithful to the neighbourhood of its first cradle. There were, however, certain factories of the ware outside the historic ridge, and they are sometimes very unexpected. Most important of these was the great concern which for nearly a century was known far and wide, not only in the British Islands but abroad, by the name of

THE LEEDS POTTERY.

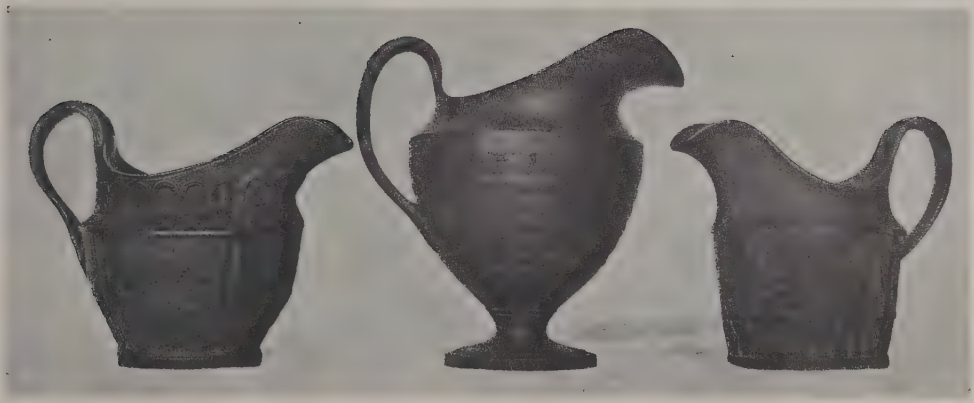
(Working Period, 1760-1834.[1])

This famous fabrique was instituted on the southern edge of the town in 1760 by two brothers Green, the style of the firm soon after becoming Humble, Greens, & Co. It is not, however, until some twenty years later that the Pottery becomes interesting to the collector of black Basaltes. The black ware made antecedently seems to have been only of the highly glazed red-bodied variety such as is usually associated with Jackfield. In 1781 Messrs Hartley, Greens, & Co. assumed

[1] The Leeds Pottery was actually carried on long beyond this date. There exists, indeed, a Pottery under this name at the present day. To collectors, however, wares of a date subsequent to that given above have no interest at present. For full information relating to the Leeds Pottery the reader must be referred to Messrs J. & F. Kidson's 'Leeds old Pottery': Leeds, 1892.

PLATE LXXXI.

1



2 3 4

PLATE LXXXI.

FIG. 1.

Mark imp.: **BARKER.**

Height, 6⅛ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **BARKER.**

Height, 4⅛ inches.

(Vict. and Albt. Mus.)

FIG. 3.

Mark imp.: **KEELING, TOFT & Co.**

Height, 5⅛ inches.

(Vict. and Albt. Mus.)

FIG. 4.

Mark imp.: **G. TAYLOR.**

Height, 3⅞ inches.

(Vict. and Albt. Mus.)

command, and they immediately entered into competition with many of the wares which Wedgwood and his school had lately popularised throughout the realm. Of their productions few have survived except some pretty enamelled ware, and their valued pierced or punched Cream-Colour, which to-day is even more highly esteemed than Wedgwood's own. Many people are altogether unaware that black Basaltes was not only one of the great staple products of the Leeds Pottery, but perhaps the largest item of an output which at the end of the eighteenth century represented the then enormous value of £30,000 annually. At that period Hartley, Greens, & Co. were cataloguing some hundred different patterns of Basaltes tea-pots *alone*, and the complementary items of the tea-sets must have been in proportion. Nevertheless, strange to say, undoubted Leeds Basaltes is to-day one of the scarcest quarries of the collector. Of this there is a double explanation. In the first place, a large proportion of the Pottery's productions was sent to foreign markets, chiefly, of course, to those whither access was comparatively easy from Yorkshire. I have heard it said that the towns of Holland and North Germany contain, or did contain, more Leeds ware than the whole of the British Islands together. But the greatest obstacle to the discovery of the ware is the rarity of the marks of identification upon it. "Not one in one hundred pieces of undoubted Leeds ware — both Cream Colour and Black Egyptian — is marked," say the chief authorities on the fabrique — the Messrs Kidson, — and it is their opinion that the marking of pieces was "merely a matter of chance." This is almost certainly the correct view, though it enhances the singularity of the facts. I constantly meet with fine examples of black Basaltes, which I am positively certain to be the work of Hartley & Greens, which bear not the faintest suggestion of any titular stamp. Such, for instance, are the kettle and tea-pot on Pl. LXXXIX., figs. 1 and 2, both as indubitable in their humble way as an unsigned

Sir Joshua, yet to be admitted only with apology to the shelves of the fastidious collector or curator. Then, on the other hand, we come upon an unimportant little accessory to the tea-table, like the cream-jug on Pl. LXXXIX., fig. 5 (companion, it will be noticed, to the tea-pot), which is boldly and plainly marked *twice over*, as Wedgwood was wont to do to emphasise his authorship of certain of his pet masterpieces. It seems almost incredible that the rules and regulations of a great establishment did not provide for more regularity in a matter on which, after all, much of its reputation was to depend. How little the Leeds potters considered the point may be guessed from the fact that their Cream Colour, their beautiful speciality, was even more rarely marked than their Basaltes; in fact, I am not sure that an authentic specimen exists.

In black Basaltes the Leeds Pottery confined itself entirely to "useful" ware. This, again, is curious, because the establishment undoubtedly and designedly competed with Etruria and the Staffordshire factories; and its elegant productions in Cream-Coloured épergnes, candelabra, &c., prove that artistic talent, at least, was not wanting in Jack Lane. The body of the black ware possesses minute distinctions which, though perceptible without difficulty to the accustomed eye, are extremely insusceptible of description. Hartley, Greens, & Co. apparently made two distinct qualities of Basaltes, probably differing in price. The best is a dense bluey-black compound, intensely hard, and taking a fine polish. Its nearest congener amongst the contemporary wares of Staffordshire may be said to be the Basaltes of the elder John Turner of Lane End, though his material was shaped and finished with a refinement which Leeds did not attempt. The bottoms of pieces of this first quality are invariably highly lathed, being often as carefully finished and polished as any other portion of the article. Nevertheless, the mark, when its fine typography appears at all, is usually perfectly distinct, appearing indeed to have been applied either

PLATE LXXXII.

1

2

PLATE LXXXII.

FIG. 1.

Height, 5¾ inches.
(Author's Coll.)

FIG. 2.

Height, 8¾ inches.
(Author's Coll.)

Both marked **EASTWOOD**.

subsequent to the latheing, or so deeply as to survive it. An example of this type is the burly kettle on Pl. XC., fig. 2. From such a vessel must Dr Johnson have been wont to draw his twenty cups of tea at a sitting, though as a loyal man of Staffordshire he probably looked nearer home for his "copious urn." The unmarked kettle already noticed, that with the dragon spout and a remarkable mask below the handle rings, is also of the better Leeds Basaltes. Of this piece I have seen duplicates in the unmistakable cream ware. So also is the tea-pot on Pl. XC., fig. 1. The Messrs Kidson state that Hartley & Greens did not copy Wedgwood; but it would be strange if they had not, too, fallen to the spell of that perennial "Sacrifice" which it seems to have been beyond the power of any potter to resist! We see it, therefore, moulded in the neat, precise, uninspired manner of Birch, on several of the fine pieces illustrated on Pl. XC., fig. 3,[1] together with other of Wedgwood's relievos, notably Webber's group of "Peace addressing the Arts," discernible on the covered jug in the centre of the group. The coffee-pot on the left has the reversed-neck swan on the cover which I have never observed except on pieces by W. Baddeley of Eastwood, to whom the lid—but not the piece, which is marked—is probably to be attributed. As previously mentioned, the covers of pieces constantly become misplaced, especially at sales by auction, where I have frequently detected that lids belonging properly to a piece in one particular lot have been exchanged with those from another. Often, too, when a cover is missing the owner makes good the deficiency from the first available source. The strawberry pattern tea-pot and cream-jug, both cast from silver originals, are of the rougher brand of material.

The Bowl on Pl. LXXXIX., fig. 3, is of far coarser work-

[1] For the use of this Plate I have to acknowledge with many thanks the kindness of Messrs J. & F. Kidson, from whose much-quoted work, 'Leeds Old Pottery,' it is borrowed, by their permission.

manship than anything described above. Though perfectly genuine, it is probably not the production of Hartley, Greens, & Co., but of Samuel Wainwright, who in 1825 rescued by purchase the Leeds Pottery from the troubles into which it had fallen after the death in 1820 of its soul and spirit, William Hartley. Its mark—plain "*Leeds Pottery*"—is further evidence of this attribution. It is between 1780 and 1820, therefore, that we are to look for the best work of the fabrique.

The Leeds Pottery was very original in its border and other relieved ornaments. Noticeable among them are a series of interlacing rings traversed by a cable, and a jagged frieze resembling a stalk of wheat stripped of its ears. Messrs Kidson's work contains a most interesting plate of the various stamps and punches used in decorating the black ware. In fact, the student of Leeds cannot approach his subject without the aid of this admirable volume, which though now (1910) out of print is soon, I believe, to be reissued.

These authorities give the formula for the Leeds black Basaltes as follows:—

Blue Clay	235 parts.
Calcined Ochre	225 „
Manganese	45 „
Cornish Stone	15 „

Affiliated with the Leeds Pottery, and more or less under the control of certain of its directorate, were two smaller concerns, both of which made black Basaltes. The best known of these was the

ROCKINGHAM POTTERY AT SWINTON.

(Working Period, 1765-1827.[1])

This Pottery, situated on the Don, midway between Rotherham, Doncaster, and Barnsley, was already of some fifteen

[1] These, too, are not the actual dates of the Pottery's existence, but only those which concern the present purpose.

PLATE LXXXIII.

1

2

PLATE LXXXIII.

FIG. 1.

Height, 8 inches.

(Author's Coll.)

FIG. 2.

Height, 6 inches.

(E. Sheldon Coll.)

Both marked **EASTWOOD**.

years' standing when the brothers Green commenced operations at Leeds. Thirty years later, *i.e.*, about 1790, we find one of the Greens figuring as a partner in the smaller concern, which shortly after became completely absorbed by the prosperous company of Hartley, Greens, & Co. As even the trade catalogues of the two Potteries became interchangeable, it may be assumed that a large proportion of the products were identical. If, however, the output of the Rockingham potters was smaller, it was undoubtedly more select than that of Leeds, including many items of an artistic nature of which the predominant partner knew nothing. Such, of course, were the famous "throbbing" glazes of purple and brown, a very good blue-printed of Chinese pattern, and vases of wondrous hues and shapes. They also made black Basaltes, which, under the title of "fine Egyptian Black," constituted rather a feature in their catalogues. Nevertheless, it has almost entirely disappeared. The ornamental little plaque on Pl. LXXXIX., fig. 4, is, so far as I know, unique. Small as it is, it is proof that its makers had a soul above the uncompromising utilitarianism of Leeds. This pretty object may, however, have been produced after the Leeds influence had somewhat waned in the Rockingham fabrique, *i.e.*, in the time of John and William Brameld, who in 1806 took over the sole conduct of the works, continuing until decadence of trade forced them to close down in 1842. The characteristics of the piece forbid any earlier attribution. The Basaltes, greyish and unpolished, has rather the appearance of that of the "thirties," whilst the *putto*, though admirably modelled, of course from Flaxman's much-used model for Wedgwood, has little of the finesse of the earlier school.

The enterprise of the Greens of Leeds did not stop at the institution of a single auxiliary business. In 1790, the same date as the acquisition of the Rockingham works, John Green started also another Pottery in the same place, Swinton. It became known as the Don Pottery, and traded under the

auspices of Green, Clarke, & Co. until 1834. This establishment, too, is reported by the Messrs Kidson to have manufactured black Basaltes; but no piece stamped with its mark—*Don Pottery*,—with or without the addition of the name GREEN, has come under my notice.

The year 1790 saw the inauguration of yet another Pottery in Yorkshire, and it is somewhat singular that it was not undertaken also by the expansive Greens, being considerably nearer to their headquarters than either of the last named. This was the

CASTLEFORD POTTERY.

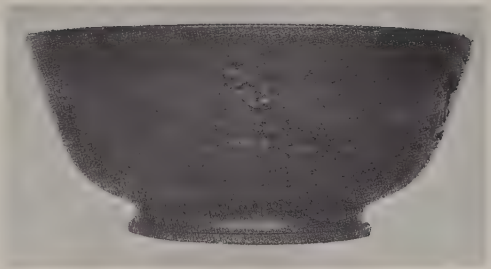
(Working Period, 1790-1820.)

Castleford is three miles from Pontefract, on the Leeds side. The Pottery was founded by David Dunderdale, who was joined later by one Plowes, the firm becoming "*D. D. & Co.*" in 1803. The best known of its productions are the white stoneware tea-pots edged with lines of coloured enamel, and decorated with reliefs or painted panels. A host of these must have been turned out at Castleford: they seem to-day to be one of the commonest objects of the antique dealers' stocks; and very quaint and pretty objects they are, with their gay colouring and pure, Parian-like body. Many of their quite distinctive shapes were reproduced by Dunderdale in black Basaltes. Specimens are rarely marked, but they are usually not difficult to identify. For instance, the unsigned tea-pot on Pl. XCI. would be unmistakable, even if identical examples did not exist in the white ware, with its rim crenelated with circles, its peculiar flattened yet sharp reliefs, its hinged lid (a feature not entirely confined to the Castleford patterns), and the general "lineyness" of its *tournure*. The body, of a greenish black, is so hard that it takes a high polish in spite of the roughness of its texture. But for its lack of surface-finish the material would much resemble that of Turner's sons; but the modelling of the details makes no pre-

1

2

3



4

PLATE LXXXIV.

FIG. 1.

Mark imp.: **MOSELEY.**

Height, 3⅝ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **MOSELEY.**

Height, 10⅝ inches.

(Vict. and Albt. Mus.)

FIG 3.

Mark imp.: **MOSELEY.**

Height, 6⅛ inches.

(E. Sheldon Coll.)

FIG. 4.

Mark imp.: **JOSEPH KEELING.**

Height, 3¼ inches.

(Vict. and Albt. Mus.)

tensions to rivalry with the work of the masterly hands of Lane End.

A mile or two from Castleford, on the road from Pontefract to Selby, lie Knottingley and Ferrybridge. Between the two, and called at various times by the names of both places, was started in 1792 a fifth Yorkshire Pottery, which four years later startled the potting world by assuming to itself the magic and misleading style of

WEDGWOOD & CO.

(Working Period, 1790-1826.[1])

Needless to say, a partial fraud lay concealed beneath this assumption of a name which for nearly forty years had been sacrosanct from Dan to Beersheba of ceramics. The founders of this Knottingley or Ferrybridge concern had been previously obscure, and, it would be thought, respectable enough. They included, says Chaffers, a potter Wm. Tomlinson, a banker Seaton, a shipowner Foster, a colliery proprietor Timothy Smith, and a "retired gentleman" Thompson, all trading under the name of the only practical hand amongst them as *Tomlinson & Co.* But in 1796, into this hitherto innocent congeries intruded a seducing serpent in the shape of Ralph Wedgwood, a son of that Thomas Wedgwood who had for years officiated as manager of and minor partner in the "useful" department of his cousin Josiah's great establishment at Etruria. This Ralph Wedgwood the above-mentioned syndicate received into their midst as partner, not, it is to be feared on his merits, for he is reported as "erratic and extravagant," but because of the great name he carried with him, as the toad the jewel. At any rate, the temptation was too great to be resisted. The old lion at Etruria was dead; there was nothing to be feared from that quarter. Suppressing their scruples, if they had any, suppress-

[1] See previous footnotes regarding dates.

ing also every name but that of the newly joined "guinea-pig," "*Tomlinson & Co.*" immediately not only became "*Wedgwood & Co.*," but proceeded to imitate to the very best of their ability the special wares, Jasper and all, which the prince of the craft had rendered famous throughout the world. Fortunate was it for them that the monarch no longer reigned in his canal-side fastness. Judging by his life-long intolerance of such robberies they would have fared hardly; and his just resentment would not probably have been less hot because one of the parties to the injury was a son of the relative whom he had so greatly befriended.

Truth compels us to record that the Knottingley plagiarisms, though not for a moment to be mistaken for Wedgwood's work, are by no means contemptible. The sugar-box on Pl. XCII., fig. 1, is an excellent piece of potting in every way, soundly wrought, accurately modelled, and of a delightfully dense and silken body. Its general characteristics, especially the metallically sharp moulding of the festoons, so strongly recalls that of the "*B. & W.*" tea-pot so much discussed in Chapter V. that the thought arises whether that cryptic mark may not be yet another attempt of the Yorkshire potters to aggrandise the reputation of their betters. The little figure on the cover is finished far more highly than was customary with the minor Staffordshire men, especially in the matter of the articulation of the features and extremities, always an indication of quality, and often of origin. In short, this piece is an entire success; and that "Wedgwood & Co." thought likewise is apparent from the fact that they have stamped their title three times over on its base.

Here, whilst on the subject of deliberate machinations against Wedgwood's trade and marks, may be introduced another, also connected with black Basaltes, which so far has proved inexplicable. It has never, to my knowledge, been recorded before. On the bottom of the tea-pot shown on Pl. XCII., fig. 2, appears

PLATE LXXXV.

1

2

3

PLATE LXXXV.

FIG. 1.

Height of Cream-jug, 3⅝ inches.

Height of Sugar-bowl, 4 inches.

(Author's Coll.)

Both marked **RILEY.**

FIG. 2.

Mark imp. : **S. GREENWOOD.**

Height, 9⅝ inches.

(Brit. Mus.)

FIG. 3.

Unmarked (**Copeland**).

Height, 10¼ inches.

(Stoke-on-Trent Mus.)

in capital type of the most legible description the word "*WIEGWOOD.*" Even were this a unique instance of an obvious malformation of a famous mark, it could not be inferred that it was merely the accidental or ignorant error on the part of one of Wedgwood's workmen; for the piece itself, though admirably potted, does not in the least resemble, except superficially, any ever produced at Etruria. But as a matter of fact this rendering is not unique. In the Museum at Stoke-on-Trent there is a fruit-basket in cream ware, of wicker-work pattern relieved by strands of red, which bears precisely the same mark. This piece, again, is a superficial imitation of Wedgwood's work, but is equally certainly not by him. Who, then, was responsible for these wares and their travestied signature? Circumstantial evidence points strongly in one direction. I begin to have more than a suspicion that "Wedgwood & Co." dealt even more darkly than has been recorded. This "*Wiegwood*" tea-pot precisely resembles in every technical characteristic their signed sugar-box just described. So far as experience is capable of deciding, body, minutiae of style in such details as fluting, ornament, &c., are the same in both cases. Were both pieces unmarked I would be convinced of their common origin; I am not sure that the differing marks they bear do not rather confirm the conviction. As will be seen from the illustration, the tea-pot differs in no external particular from the real Wedgwood examples of the same period. The "Widow" on the cover is an exact imitation of Wedgwood's, and Wedgwood's only, representation of that fortunate lady. This is an excellent clue in Wedgwood's case, for not one of his imitators copied him faithfully in this detail, most of their "Widows" differing widely, and all perceptibly, from his. Yet the piece, to repeat, is not Wedgwood's; it is a flat plagiarism, and I believe the authors of it and of the basket at Stoke to have been Tomlinson and his fellow-conspirators of Knottingley. To the curiously com-

pounded mind of the collector it is therefore extremely interesting. Artistic forgeries are culpable as perversions of history; but time has a way of turning them into history itself. In any case, deliberate forgeries of Wedgwood's wares are so rare that one of the greatest of his modern professors has put forward the grave suggestion that they are almost worth collecting for their own sakes![1]

Leaving now Yorkshire to pass to the neighbouring county of Lancashire, we find there but one fabrique, but that a very interesting one, concerned with black Basaltes. "Found," perhaps, would be more correct than "find," for the greater part of the Pottery in question now lies "full fathom five beneath the wave,"—in other words, at the bottom of one of the largest docks on the Mersey. This was the

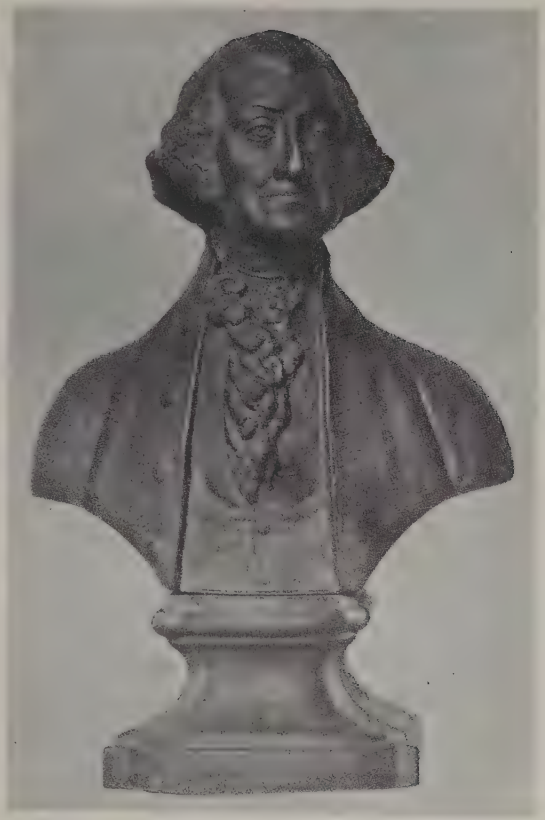
HERCULANEUM POTTERY.

(Working Period, 1790-1841.)

This works was started by Richard Abbey in the same year, it will be noticed, as the four minor Yorkshire Potteries. It was not, however, christened as above until, in 1796, it passed into the hands of Messrs Worthington, Humble, & Holland, who greatly enlarged it, and bestowed upon it a classical name which they doubtless hoped would become as famous and profitable as its prototype, Etruria. From the occurrence of the unusual name "Humble" amongst the owners, it seems probable that the far-reaching Leeds Pottery Company had here also a proprietary interest,—a Humble, it will be remembered, having been one of the early partners in the Yorkshire concern. Finding, apparently, a scarcity of local talent, the syndicate hastened to import from Burslem a staff of skilled potters, whose productions naturally were inspired rather by Staffordshire than by any *genius loci* of the Lancashire city.

[1] Mr F. Rathbone, 'Catalogue of the Etruria Museum.'

PLATE LXXXVI.



1

2

PLATE LXXXVI.

FIG. 1.

WASHINGTON.

Mark imp.: **ENOCH WOOD** (and see Text).

Height, 7⅞ inches.

(Burslem Mus.)

FIG. 2.

EMPEROR ALEXANDER OF RUSSIA.

Mark imp.: **WOOD & CALDWELL** (and see Text).

Height, 11¾ inches.

(Brit. Mus.)

In 1833 the company was dissolved, the Pottery, after passing through several hands until 1841, being eventually demolished in accordance with the river-side development which has placed Liverpool amongst the foremost seaports in the world. The dock which supplanted it, and which bears its name to-day, is one of the farthest up-stream of the great chain of basins which runs from the edge of Toxteth Park on the south to opposite New Brighton at the mouth of the wide waterway.

There is an unusual amount of information extant as to the inner history of the Herculaneum Pottery. We know that the name of the foreman and chief "thrower" of the imported Burslemers was Archibald Mansfield; that the manager of the works at this time was Ralph Cordon, and that he was apparently succeeded by B. Tomkinson, who in 1826 resigned in order to go to America. All this and much more is known to Mr P. Entwistle, the talented Keeper of the splendid Museum at Liverpool, who has made the Potteries of his city a special study. To his kindness I am indebted—amongst much else—for the following formula of the Herculaneum black Basaltes, taken from the Recipe Book of the aforesaid Tomkinson:—

Blue Clay	100
Ochre	60
Manganese	40
Iron Scales	20

This compound, judging from a pair of noble vases in the Liverpool Museum, one of which is illustrated on Pl. XCIII., resulted in a somewhat rough, gritty, and greyish body, by no means worthy of the fine modelling lavished on the particular piece portrayed. But for the inferiority of the medium, indeed, these vases would rank amongst the finest productions of the British School of Pottery. Conceived in the Wedgwood taste, they are nevertheless much more original in

design than the majority of the works inspired by him; indeed, in the freedom of certain parts—*e.g.*, of the bold calyx of leaves at the base, and grotesque goats'-heads on the shoulders—we are reminded of the peripatetic genius of Voyez. The bordering of rosetted circles which joins the latter—a favourite pattern with Turner and Mayer,—the festoon, and the Bacchanalian Revel below it, are all excellently wrought. The addition of an octagonal plinth of white stoneware is by no means an improvement. These vases are clearly marked, not, as usual, at the foot, but inside the lip of each piece, possibly in accordance with an order which was promulgated in the Pottery in August 1822, that "to give publicity and identity . . . the words 'Herculaneum Pottery' be stamped on some conspicuous part of all china and earthenware hereafter made at this manufactory."

Travelling due southward from the Mersey, we look for the next home of black Basaltes in that part of the Severn Valley which lies below busy Coalbrookdale. This is a haunt of potters almost as ancient as the renowned Staffordshire hillside itself; possibly more ancient, for Chaffers records that as early as 1500 Jackfield sent potters to Stoke-on-Trent, which looks as if the world-famous midland industry was in some sort but a bantling of Shropshire. At Jackfield were turned out the well-known red-bodied wares coated with a resplendent black glaze; and there is further suggestion of the seniority of the western Pottery in the fact that many of the Staffordshire patterns of 1740-1760 were identical with its own, notably the bird-crowned claw-footed tea-pots so largely manufactured in variegated bodies by Whieldon and his contemporaries. It is not, however, with Jackfield that we are here concerned, but with the adjacent pottery at Caughley, which, with the aforementioned Jackfield, two works at Benthal, one at Madeley, and the celebrated fabrique at Coalport on the opposite bank of the Severn, completed the little ring of the Salopian ceramic industry in the eighteenth century.

PLATE LXXXVII.

1

2

PLATE LXXXVII.

FIG. 1.

DANNECKER'S ARIADNE.

Unmarked (**Enoch Wood ?**).

Height, 12¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp. : **W. CLOWES.**

Height, 9 inches.

(E. Sheldon Coll.)

The CAUGHLEY pottery.

(Working Period, 1751-1814.)

This works was founded by one local gentleman, Mr Browne of Caughley Hall, carried on by another, his brother-in-law, Mr Gallimore, and raised to importance by a third, Thomas Turner of Caughley Place. This last transference occurred in 1772, and from that date to Turner's retirement in 1796 Caughley became famous for many special wares, notably a fine dark-blue porcelain, rivalling that of Worcester—where Turner had been an engraver—and the ever-popular "Willow pattern" and "Nankin" dinner and tea services. These and others are justly prized by collectors. I believe, however, that it has not been hitherto known that Turner of Caughley made black Basaltes. That he did so, and with his customary skill, is proved by the tea-pot shown on Pl. XCIV., fig. 1. This is plainly stamped with one of the Caughley marks—viz., the word "*SALOPIAN*," in capital type. The potting, and the ornamentation so far as it goes, are as excellently carried out as anything of the highest "useful" standard from Staffordshire. The body is smooth, and its density is shown by its unusual weight without undue thickness. The colour somewhat resembles that of the Turners *fils* of Lane End in its tendency to greenness. The ornament, as will be seen, consists of a quaint ringing the changes on the capacities of the engine-lathe. The beading around the top is the series of links bisected by a line, a type which I have otherwise seen only upon pieces from the Leeds Pottery. Nor is the surmounting figure, that of a dignified matron reclining against a pedestal, familiar. Her modelling just misses excellence, and may be compared with that of Birch's or Neale's "Widows."

It is, of course, possible that this piece may not have been made at Caughley in T. Turner's time, or even may not have been made at Caughley at all, but at

COALPORT,

just across the Severn. In 1799, as recorded, T. Turner retired, no doubt to live, and die in 1809 at the age of sixty, in the "elegant French chateau"[1] which his successful business career had enabled him to build. The Caughley works was then purchased by John Rose, who had been one of Turner's apprentices, and was to develop into one of the most energetic master-potters in the country. He had already, in 1780, made himself master of the Jackfield works. A few years later he removed thence all the plant and workmen to Coalport, which had become a thriving concern when he added Caughley to his possessions. For fifteen years Rose carried on Caughley and Coalport simultaneously, retaining T. Turner's methods and marks. The tea-pot illustrated, therefore, may have been made by him during that period. Finally, in 1814, Rose abandoned the Caughley works and transferred the whole branch business across to Coalport, where both Potteries became merged, and have flourished as one from that day to this. At Coalport, I believe, the mark "*Salopian*" was still occasionally painted on porcelain. But with regard to the tea-pot illustrated, its characteristics forbid its being placed later than, if as late as, the date of the removal to Coalport. It must belong to Caughley either in the T. Turner period, 1772-1799, or the J. Rose period, 1799-1814, most probably to the former.

In addition to Rose's historic establishment, there must have been another Pottery at Coalport which has lapsed alto-

[1] Shaw.

PLATE LXXXVIII.

1

2

3

4

PLATE LXXXVIII.

FIG. 1.

Mark imp.: **MYATT.**

Height, 3½ inches.

(Vict. and Albt. Mus.)

FIG. 2.

Mark imp.: **HACKWOOD.**

Height, 4½ inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **CYPLES.**

Height, 4 inches.

(Author's Coll.)

FIG. 4.

Mark imp.: **HACKWOOD.**

Height, 5½ inches.

(E. J. Sidebotham Coll.)

gether into obscurity. On Pl. XCIV., fig. 2, is illustrated a black Basaltes tea-pot which its mark shows to have been made by

BRADLEY & CO. OF COALPORT.

As to who he was, or when he worked, I must confess to complete ignorance. The tea-pot, whilst resembling the "Salopian" piece in general aspect, is far inferior to it in body, which is rough and colourless, and in the somewhat blurred modelling of the details. The rude projecting columns and the bold acanthus footing with its quaint grille rather recall the Barker school. The best item is the lion on the cover, which is exceedingly well executed, and might be thought to be an adaptation from the colossal Lion of Cnidos which forms such an imposing object in the Mausoleum Room at the British Museum, but for the fact that the magnificent original was not brought to this country for many years after the piece must have been potted. A print of it, however, may have penetrated to the potter's modelling-room.

Chaffers, the author of the collector's Bible, the "Marks and Monograms," would appear to be desirous of delineating John Rose as even a more insatiable Pottery collector than he was. In the description of Coalport in that colossal tome it is recounted that in 1820 Rose purchased the two foremost Welsh Potteries of that time, viz., those at Nantgarw and Swansea. Rose certainly did purchase the Nantgarw works about 1822, as a lordly method of preventing its beautiful wares from competing with his own in the London market. Included in his purchase was the talented owner of the eliminated factory, William Billingsley, the most expert flower-painter of his day. But Rose's connection with Swansea appears to have been confined to the purchase of a portion of its plant and patterns about the same time, though it does not appear what events led to such negotiations with the flourishing and famous pot-

works on the Gower Peninsula. Nevertheless the "deal" is a convenient link in our chain of black Basaltes, insomuch as it directly connects the ware as made at Caughley or Coalport with that turned out at the same time from

THE SWANSEA POTTERY.

(Working Period, 1764-1870.)

This old Pottery, revered amongst collectors to-day chiefly for its delicate *pâte-tendre* porcelain, was founded at the date given above by a Quaker, one William Coles of Cadoxton. It fulfilled humble purposes until, in 1790, it passed into the hands of George Haynes. Although, under the title of the "Cambrian Pottery," it still remained obscure—for the beautiful ware which was to ennoble it to prosperity was not to appear for nearly a quarter of a century,—it is from Hayne's advent that Swansea becomes interesting to us. The very next year saw the production of the fine pair of Basaltes statuettes, the Dying Antony and Cleopatra, illustrated on Pl. XCV. Were these remarkable pieces to be submitted to the average collector of "Swansea," as generally understood, he would surely be incredulous as to their origin. It would seem impossible to him that his creamy paste, dyed with bouquets of dewy flowers by Young or Pardoe, should be of the same fabrique, albeit twenty-five years younger, as these sombre representations of woe. Fortunately their authenticity and the precise date of at least one of them are attested with certainty. Stamped upon the plinth of the "Cleopatra" appears the inscription "*G. Bentley, Swansea, 22nd May* 1791." The "Antony" is marked plain "*Swansea*"; but he would be a difficult critic indeed who refused to admit that the two pieces constitute a pair, and are the work of the same hands. Of their modeller, G. Bentley, there is no other record. The name abounded amongst the potters of Staffordshire, both before and

PLATE LXXXIX.

1

2

3

4

5

PLATE LXXXIX.

FIG. 1.

Unmarked (**Leeds Pottery ?**).

Height, 7½ inches.

(Author's Coll.)

FIG. 2.

Unmarked (**Leeds Pottery ?**).

Height, 5½ inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **LEEDS POTTERY.**

Height, 3¼ inches.

(Vict. and Albt. Mus.)

FIG. 4.

Mark imp.: **ROCKINGHAM.**

2½ × 4 inches.

(Sir A. H. Church Coll.)

FIG. 5.

Mark imp. (twice): **HARTLEY GREENS & Co.**
LEEDS * POTTERY.

Height, 4 inches.

(Author's Coll.)

after the appearance of Wedgwood's famous Thomas of that ilk. Like him, other Bentleys seem to have been of a nomadic nature. More than one alien Pottery, Derby and Burton for instance, was indebted to men of this name for services; and as the Swansea managers, too, largely turned to Staffordshire for expert assistance, it is probable that the creator of these statuettes migrated thence. His work, at any rate, bears witness to a hand trained in the best school of figure modelling. Both in general conception and in detail these statuettes equal anything of Ralph or Enoch Wood, or of Neale. Only Wedgwood and Turner could usually surpass them, and that rather in superior delicacy in the finish of parts than in artistic breadth of treatment, which is the main characteristic of these remarkable pieces. The figure of Antony is the epitome of tempestuous despair, which is in fine contrast with the resigned abandon of his hapless paramour, whose very drapery, like that of Maria Cosway's "Source," seems drooping into dissolution.

Skirting the coast from Swansea eastward to Severn mouth we come to Bristol, famous, like the Welsh town, for almost every description of ceramics except black Basaltes. Nevertheless, reasons will be adduced for believing this ware to have been manufactured there either by the well-known potter,

JOSEPH RING OF BRISTOL

(Working Period, 1784-1788),

or his wife Elizabeth, who carried on the pot-works after her husband's tragic death by a fall from a house-top in 1788, until about 1820. The steps which lead up to this conclusion are as follows :—

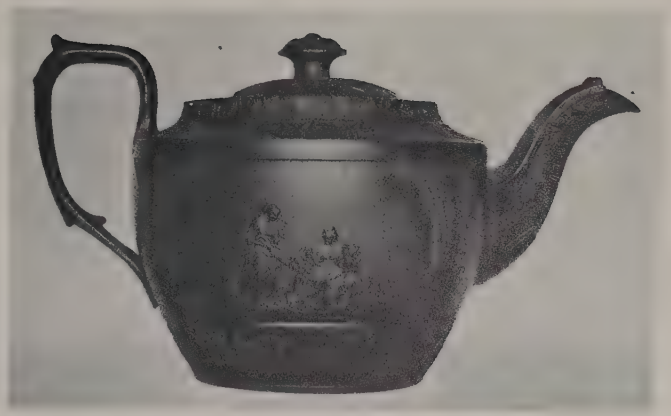
In 1777 a certain Richard Frank, who had made earthenware at Redcliffe Backs in Bristol since the middle of the eighteenth century, removed his works to Temple Backs in the same city. Seven years later Frank retired, selling his

business to his son-in-law, Joseph Ring. The latter immediately set about placing the concern, which hitherto had been chiefly occupied with the rapidly dwindling "delft" industry, into direct competition with the Potteries of Staffordshire, then bidding fair to absorb the entire ceramic business of Great Britain. This he proceeded to do by the same means as the directors of Swansea, Herculaneum, and other provincial establishments had employed — viz., sending to the enemy's camp itself for his recruits. In response to invitation, there came to him from Staffordshire one Anthony Hassells, a skilled foreman, who brought with him not only many workmen, but also the moulds, implements, and recipes in use at the head-quarters of the craft. Thus Ring was soon turning out ware which was practically Staffordshire in every respect but locality, and he boldly advertised to the residents of Bristol his equality with "the best manufacturers in Staffordshire." Now, the Bristol mark, used alike by Frank and other potters in the city, had always been the rather untidy cross so well known and prized by collectors; and hereby hangs our tale. This cross appears, deeply impressed, on the little festooned bowl on Pl. XCI., fig. 2,[1] whilst on the handle of the companion cream-jug is stamped the letter "R." The attribution of pieces by these handle marks has already been deprecated in this volume. It is, as a rule, utterly fallacious. But even were this "R" not supported by the cross upon its companion piece, it would command attention. Unlike the majority of workmen's marks so placed, it is large, clear, well printed, and obviously designed not to avoid but to attract notice. It is, in fact, so prominent, that its imposition by a workman would be an unlikely piece of impertinence. I venture, then, to attribute rather more than tentatively these pieces to Ring, or probably rather to his widow, for their general character places them nearer to 1800 or after than to the time prior

[1] I have seen it also on other pieces of the same character.

PLATE XC.

1



2

3

PLATE XC.

FIG. 1.

Mark imp.: **HARTLEY GREENS & Co. LEEDS * POTTERY.**

Height, 5½ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **HARTLEY GREENS & Co. LEEDS * POTTERY.**

Height, 7¾ inches.

(Author's Coll.)

FIG. 3.

All marked as above.

(From Messrs J. & F. Kidson's "**Old Leeds Pottery.**"

to the master-potter's untimely taking-off. The wares of Elizabeth Ring, it may be mentioned, were in high repute about the time of Waterloo, as may be inferred from the laudatory notice—quoted by Chaffers—contributed by Messrs Corry & Evans to their account of Bristol. In such a city as Bristol it is high testimony that "a visit to the Pottery is now generally among the objects which are pointed out to the notice of the stranger."

The illustrations need little supplementary comment. The pieces are finely potted, the body smooth, silky, and intensely hard and black, strongly resembling that of Birch, but more ponderously manipulated. The well-relieved urns and festoons are bold and sharp, the ribbing below them deep and accurate. Altogether, but for a certain clumsiness of form and heaviness in the hand, these pieces would rival much of the ware of the superior Staffordshire makers, of whose handling, however, I can recall no instance precisely resembling this.

If the above is an attribution without a name, we are next confronted by a name without an attribution,—another example, in fact, of a fine potter whose reputation depends on the integrity of a piece or two of almost the most breakable thing on earth. Who was

W. BULLOCK,

who announces in plain, deeply stamped print, that on July 1st 1805 he "published" the grand pair of tripod Cantharos, one of which is illustrated on Pl. XCVI., fig. 1? Thus runs the inscription, impressed in three compartments on the flats above the claw-footed supporters, "*W. Bullock—Published July 1st* —1805." Like Bradley of Coalport, with whom he shares the honour of being absolutely unrecorded in any work of reference, like Greenwood, Myatt, and others, Bullock has vanished into thin air, awaiting re-embodiment, perhaps, at the hands of

one of those valuable investigators who, amongst parish registers, muniment-rooms, and the like, patiently reassemble the materials for building up again histories which have crumbled away. If, and I have been able to discover none other, these tripods are Bullock's sole record, they are sufficient to place him higher than a host of better remembered potters. They must, in fact, be placed for comparison beside the very finest productions of the craft in Britain. Judged, therefore, by the standard of Wedgwood & Bentley's Basaltes, one of the salient merits of these pieces will be their entire dissimilarity from any accepted model or style of modelling of Etruria. There is a boldness and freedom about the design, and especially of the relief work, which is very striking compared with the "tight" formality which was one of the canons of Wedgwood's classicism. Wedgwood's nearest approach to it was in such pieces as the urn on Pl. XVII., fig. 1, and that bearing Hackwood's fine composition on Pl. XIX., fig. 1, both early designs, and both very unusual in their lack of convention. In Bullock's pieces the relievo, if less finished than Wedgwood's, is equally dashing and masterly; the grotesques, of which the three on the pediment-faces are all different, have wonderful merit, recalling the hand of Voyez in their genuine flavour of antique art as opposed to a mere warming up of its sentiment. In material alone do these works fall short of Wedgwood's best, and it is doubtless a serious deficiency in a branch of art in which matter is inseparable from manner. Here is none of the unctuous suavity of Etruria's unrivalled surfaces, but instead a good honest Basaltes of the second class, neither intensely black nor brilliantly smooth, strongly resembling, in fact, the body of which the Swansea statuettes are composed. It is the typical compound of the time, when the little "something," which in the hands of the Staffordshire masters had raised black Basaltes to one of the standard delights of the flesh for all

PLATE XCI.

1

2 3

PLATE XCI.

FIG. 1.

Unmarked (**Castleford ?**).

Height, 6 inches.

(Author's Coll.)

FIG. 2.

Mark imp.: + (Bristol ?).

Height, 3¼ inches.

(Author's Coll.)

FIG. 3.

Mark imp.: **R** (Ring of Bristol ?).

Height, 7⅜ inches.

(Author's Coll.)

time, had already vanished as quickly as it had appeared, and as thoroughly as the "Venetian Secret" so ardently sought for by the eighteenth-century painters. How strange is the ordinance that has decreed absolute supremacy in any given art to be contained within the compass of a single lifetime!

I close the series of the makers of Basaltes, whom it has been possible to illustrate, with a picture of a little vase made by a firm of British potters in India—namely,

BURN & CO. OF RANIGANJ,

or, as they spell the Bengal town, Raneegunghee. This piece, though made of native clays, and probably by native hands, is nevertheless of pure Basaltes, as black as need be, and corresponding in texture with most of the productions of the minor men of the home country, say Shorthose & Heath or Hartley & Greens. To their period—*i.e.*, the first quarter of the nineteenth century—it probably belongs. The mark at the bottom appears within a garter.

There are a half-dozen or so potters reported by various authorities to have manufactured black Basaltes of whom I have been unable to trace a single authentic specimen. Of these by far the most important is

WILLIAM ADAMS OF TUNSTALL.

(Working Period 1787-1805.)

This was, of course, the maker of that exquisite Jasper which in the eyes of some equals, and of others surpasses, the triumphs of Wedgwood himself. On all hands it is asserted that this master dealt in our ware; there is no ceramic historian but repeats the statement. Nevertheless, prolonged

investigation has failed to reveal a solitary marked example of the old period. It is highly complimentary to the present courteous and cultured inheritors of the old works at Tunstall that the specimens of black Basaltes stamped "*Adams*," which have been submitted to me as antique, have been not from the hand of their ancestors but from their own, usually much to the surprise of the owners of the pieces. This extinction is all the more remarkable, first, because Adams usually marked his wares; secondly, because there were actually two other William Adams, of Stoke-on-Trent and Greenfield, both of whom are also recorded as working largely in Basaltes. Details of them and their wares, as indeed all other information regarding the Adams, will be found in Mr William Turner's interesting volume devoted entirely to this family of potters. There should, therefore, be in existence a residue of the productions of these three considerable potters, and of that residue a fraction at least might be expected to be marked. But even the present head of the house of Adams, Mr Percy W. L. Adams, whom I have to thank for much kind assistance on this and other questions, has been unable to discover any old marked piece, though he informs me that he has made not only many inquiries, but considerable excavations of fragments of Basaltes during the course of extensions of the historic premises at Tunstall. But even these fragments, he admits, may not be William Adams' make, but the work of forbears of another name who also occupied the Pottery. It is Mr Adams' opinion that the great potter made but very little of the ware.

Of another unrepresented potter,

JOHN TWEMLOW OF HANLEY,

Jewitt quotes an invoice, dated 1797, which shows that Twemlow made "Egyptian Black Tea-pots, capt (capped), festnd

PLATE XCII.

1

2

PLATE XCII.

FIG. 1.

Mark imp. (thrice): **WEDGWOOD & Co.**

Height, 4¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **WIEGWOOD.**

Height, 4½ inches.

(Author's Coll.)

(festooned), and figd (figured); ditto upright, fest and figd; oval Egyptian Black Tea-pots; ditto 'prest leaf,' scollop top, fest, figd, and banded; ditto, prest leaf and festd and figured and banded a tip; ditto fluted; ditto coffee-pots; octagon tea-pots with scollop top; oval plain tea-pots."

Of which array I have seen no specimen, unless a piece in my possession—an octagon tea-pot with scollop top, marked J.T. inside the handle — be Twemlow's work. I have not, however, sufficient confidence in the ascription to honour the piece with an illustration.

Chaffers records that

DR SAMUEL CHATTERLEY OF HANLEY

made "excellent Black Egyptian for tea and coffee sets" from about the middle to the end of the eighteenth century. The name of Chatterley is constantly turning up in Staffordshire ceramic lore, but the sight of it in the exciting form of a "mark impressed" has yet to be enjoyed. Finally, the Topographical Survey of 1786 mentions

THOMAS WOLFE OF STOKE-ON-TRENT

and

FORRESTER & MEREDITH OF LANE END

as dealing in the ware. In the absence of more tangible record these names *et præterea nihil* must close the account of the makers of Black Basaltes.

CHAPTER XIII.

A FEW HINTS FOR COLLECTORS.[1]

It may be taken as an axiom that no *marked* black Basaltes—and none other should, as a general thing, concern the collector—is common, and most of it is exceedingly scarce. I refer, of course, to the wares of the eighteenth and first decade of the nineteenth centuries. Whole districts may be ransacked without coming upon a single specimen. I myself recently "drew" seven large towns completely blank in this respect. Black pieces there were, indeed, but they were without exception "Wedgwood" dating either from the middle of the last century or the middle of last week. The great bulk of the so-called "old Wedgwood" on the market, it may be mentioned, is of the early and mid-Victorian period. It is not difficult to identify. Apart from its marks, it has an air of facility, what painters call "slickness," which, fine as the ware often is, distinguishes it unmistakably from the beautiful productions which in the former age simulated artistic spontaneity if they had it not. Moreover, the body of the later pieces is never quite equal either in texture or surface to that of Josiah Wedgwood's time, and it is nearly always slightly thicker. In vases, the screws which join base to body are often a reliable guide: not invariably, however, for old and worn-out screws have often been replaced by new ones, whilst it is not unknown for late

[1] More of which will be found scattered throughout the book, and gathered under this heading in the index.

PLATE XCIII.

PLATE XCIII.

Mark imp. : **HERCULANEUM**.

Height, 11 5/8 inches.

(Liverpool Mus.)

vases to be ingeniously and fraudulently fitted, not only with early screws, but with antique bases complete! Occasionally, as has been already mentioned in this work, the name of the potter gets transmuted together with the changeling part. Something has previously been said on Wedgwood marks, but it may be repeated here. The pair of commas, ❧ ❧ ❧ ❧, placed in every relative position, and always in conjunction with the name impressed, are the infallible badge of the Josiah 2nd period, 1795-1841. About the latter date began the practice of stamping "useful" ware with a mark which will constantly be met with upon the "very old" tea ware of the smaller antique shops—viz.: three capital letters together, thus, PQT, AXS. These are merely trade memoranda of the date of issue and name of workman, and their only interest to us is their sure indication of period. Generally speaking, in really old Wedgwood, the letters "o" in the name are much broader, more squat, than in modern pieces. I do not think, also, that for about a century past Etruria has employed the "lower case" lettering, thus—Wedgwood, but always the capitals throughout, thus—WEDGWOOD.[1]

Placed in order of commonness—beginning with the most frequent,—the older makers of black Basaltes may perhaps be listed somewhat as follows:—

E. MAYER.	LEEDS.
BIRCH.	WEDGWOOD & BENTLEY.
WEDGWOOD.	TURNER.
NEALE & Co.	PALMER.
"EASTWOOD."	

All the rest are, in my experience, too scarce to be listed at all. Their works, and indeed all black Basaltes, will be found to be extremely "fluky" in occurrence. A certain name will be invisible during years of collecting, when suddenly it may

[1] For table of all marks hitherto found on black Basaltes, see p. 387.

appear in a bevy, like a flight of the rare Sand Grouse in Norfolk, or of the Swallow-tailed Butterfly on the fens of Lincolnshire. Thus, many moons had I been hunting for a piece by Shorthose, when one day I suddenly encountered a whole tea-set! "Eastwood," too, bothered me long, but eventually a sufficiency of its queer castellated table-ware was gathered in a few days in a northern town, doubtless the *disjecta membra* of a recent sale. Some of the makers bother me still—Adams especially; I have previously referred to the total absence of any marked piece by the renowned inhabitant of Greengates, Tunstall. The sudden appearance, say, of a set of black vases by him would assuredly produce a *crise de nerfs!* A few potters—*e.g.*, Astbury, Joseph Keeling—I have seen only in some museum, a few only in private ownership—*e.g.*, Rockingham, "Salopian," Bullock. So that one of the charms of collecting this exclusive and special ware is that any maker may at any moment be "precipitated" from shadowland into reality by the discovery of his name upon the bottom of a piece. Furthermore, there are assuredly some yet to be discovered; neither the invaluable "Chaffers" nor the catalogues of museums and connoisseurs have cognisance of many obscure Potteries which throve and passed away unseen behind the greater fabriques of the eighteenth century.

As to unmarked pieces, the reader is advised to have nothing to do with them until experience of eye and hand have taught him the subtle minutiæ which serve to distinguish the wares of *some* potters from those of others. These fine distinctions are really irreducible to words; they can only be learned from much study of marked pieces; but once acquired they are an immense aid to identification, if not always of individuals, at least of schools. In this respect the collector of black Basaltes has a more difficult and therefore a more fascinating task than any other ceramic specialist. To distinguish "Chelsea" from "Bow" or "St Cloud" from "Bristol" is a light matter compared with the identification of Birch's Basaltes from that of

PLATE XCIV.

1

2

PLATE XCIV.

FIG. 1.

Mark imp. : **SALOPIAN**.

Height, 5¼ inches.

(Author's Coll.)

FIG. 2.

Mark imp. : **BRADLEY. COALPORT**.

Height, 4¼ inches.

(Vict. and Albt. Mus.)

Leeds, or Turner's from Mayer's. Yet the distinctions are there, and they are constant. Some of the makers, I admit, it is literally impossible to differentiate; but this is the case in every branch of ceramics, especially, as has been said, when the best pieces by inferior makers emulate the worst efforts of better potters. This rarely happens, however. As a rule, the potters remain faithful to their individuality of production, the trouble being that it is difficult to see enough examples of some of them to become acquainted with their precise characteristics.

One great recommendation of black Basaltes, from the collector's point of view, is that, so far, it has been rarely forged or faked in recent times.[1] In this it is almost alone amongst ceramics. The reason, of course, is that there has been no blind rush for it on the part of the public such as has rendered vastly profitable the manufacture of many wares, from the finest oriental down to the idiotic cottages, the louts, and boozers, which teem in the lower grades of British pottery. Basaltes has always been the pleasure of the few whose taste was pure enough to prefer sobriety to glitter, the finest colour to a medley of colours, and a beautiful material undisguised to one condemned to attract attention to anything but itself. In this ware, therefore, a piece marked *Turner* or *Palmer* will invariably and certainly be from the hand of its signatory, which can be said of scarcely any other work in all the realms of art. How long this probity will last it is not difficult to say: it will end precisely when the demand for the ware begins to encroach upon the limited and diminishing supply. And this may be prophesied to be not far off. Already there are signs that eyes are beginning to open to the fact that one of the finest of British or any other wares has long been allowed to be bandied about unnoticed from sale-room to dealer, from

[1] This has, of course, no reference to the beautiful reproductions of old forms made to-day by the Wedgwoods of Etruria and the Adams of Tunstall, the sole, but very living, survivors of the old band of makers of black Basaltes.

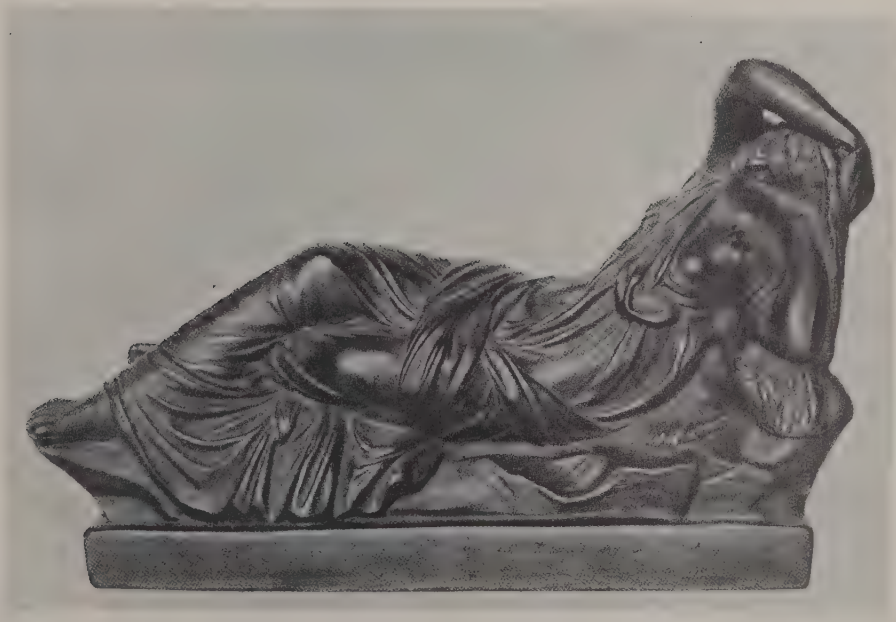
dealer to modest client, as the Boers used to kick the gold and diamonds of South Africa about their farms in the days when bliss consisted chiefly of ignorance on the rands of Kimberley and Johannesburg. It is too much to say, perhaps, that black Basaltes can ever become a *popular* ware. The lovers of really fine things are always in a minority. To the end of time, probably, it will be only every tenth visitor to dealer or museum whose eye will not pass by a masterpiece moulded by Wedgwood & Bentley to rest on a Chelsea *bocage* or a Toby Jug.

Just a word as to the care of black Basaltes in the collection. This ware *should never be washed.* Its beauty depends on its "bloom," and this, the gift of the years as well as of the potter, can be instantly and for long destroyed by the use of water. Should a piece come dingy and dusty from auction or dealer, friction with a soft cloth will soon restore the polish, and every rubbing will add to its beauty. This alone gives the legitimate appearance of the pottery. But if, as is too often the case, the article has been recently washed by its former owner, with the false idea of rendering it "smart," a little oil, walnut for choice, will at least remove the objectionable deadness of the surface, though the artificial sheen will never equal the velvet overlaid by a century or more upon the original lathe polish of the potter. Friction alone, of course, given enough of it, will restore in time the worst cases of water dulness; and in the case of a very fine piece I would strongly recommend nothing but patience and elbow-grease; but life is brief, and this particular toil of art so long, that as a rule the biblical hint must be adopted, and oil employed upon a sorrowful specimen "to make him of a cheerful countenance."

As to the prices of black Basaltes, the very smallness of the dealing in this "Kaffir" market of ceramics makes it very difficult to assign reliable figures. As with all works of art, a value quoted to-day may be halved or doubled to-morrow,

PLATE XCV.

1



2

PLATE XCV.

FIG. 1.

Mark imp.: **SWANSEA.**

Length, 11 inches.

(Vict. and Albt. Mus.)

FIG. 2.

Mark imp.: **G. BENTLEY, SWANSEA, 22nd May, 1791.**

Length, 11½ inches.

(G. F. Cox Coll.)

according as fashion, or the appearance of some large buyer or seller, affects the supply or demand. It is safe to say that a large and representative collection may be acquired at a tenth of the cost of *a single piece* of certain fashionable wares of infinitely less beauty and real artistic excellence. The type and quality of piece have, of course, much to say in the matter. Speaking generally, and for the moment, a fine vase of medium size by Wedgwood & Bentley may be worth anything from £5 to £10. A well-known pair, such as the Wine and Water vases (Pl. X.), would command from £20 to £30; I have seen a superb pair fetch £50. Later editions of this pair will bring from £5 to £7 at auction, and about £10 from a dealer. "Useful" ware marked "*Wedgwood & Bentley*" is exceedingly rare; £2 to £5 seems about the cost of a kettle or tea-pot. An ordinary "*Wedgwood*" vase of the old period—and great experience is necessary to assure this—is worth about the same. Plaques, framed or otherwise, are cheap, cheaper far than they ought to be, the average dealer knowing so little about them that the absence of mark, which really guarantees their authenticity, seems to him a source of suspicion. They, too, may be had from £2 to £5, usually nearer the former figure. Camei and intagli seldom cost as much as ten shillings a-piece; they should only be bought when marked by "*Wedgwood & Bentley*" or "*W. & B.*" As to the rest, it is practically impossible to make out a price list. A fine piece by Turner is probably equal in value to a similar article by Wedgwood. The addition of the "*& Co.*" to the Turner mark, a sign of the best period, usually seems to depreciate rather than add to the value, having possibly a modern look to unlearned eyes, such as (I refer to black Basaltes only) belong to the average dealer in ceramics. Very few professionals have studied the ware at all, and the collector will happen upon the most ludicrous errors from men who could detect in the dark, and price to a farthing, every other pottery under the sun. The price of

"useful" ware by Mayer, Birch, Shorthose, "Eastwood," &c., &c., is fairly uniform, and somewhat higher than would be expected. For a coffee-pot, fluted or relieved, perhaps £2 may be asked; a tea-pot will be somewhat less, whilst cream jugs, cups, sugar-bowls, &c., range from 7s. 6d. to 17s. 6d. a-piece. Leeds Basaltes, from the notoriety of its cream-coloured comrade, is rather more expensive. I have known a kettle fetch £5, a tea-pot £3, and a sugar-bowl £2, 10s. Leeds ware should be bought very cautiously. It is one of the few old names repeated to-day—not by the same factory as that of the eighteenth century, however,—and the modern pieces sufficiently resemble the antique to deceive an unpractised eye. The collector will be safe if he purchases *no ornamental* pieces—tripods, plaques, medallions—of this fabrique, and none which do not bear the marks, "*Hartley, Greens, & Co., Leeds Pottery,*" in two lines. "*Leeds Pottery,*" either alone or printed crosswise, is an old mark, but it is also a modern one, and is best left alone. As already stated, there is much genuine old but unmarked Leeds Basaltes about, and the reader must measure his own capacity for distinguishing it. The sole training for identifying this and all wares is the study of authentic examples, and in this respect our speciality is fairly well favoured by accessible exhibitions. In London the British and Victoria and Albert Museums contain many fine pieces, the latter showing especially a grand series of busts; the minor makers are comparatively neglected by both. In the provinces Liverpool has a fine series, largely the bequeathed Mayer collection of Wedgwood; Burslem has the magnificent collection formed by the late Mr Hulme; Hanley has some superb examples; at Etruria, in the private museum of Messrs Josiah Wedgwood, is exhibited a wonderful array of the great founder's works in this and every other material, including especially the original casts of many of the busts. All the best pieces from these various sources have been illustrated and described in the foregoing pages; but

PLATE XCVI.

1

2

PLATE XCVI.

FIG. 1.

Mark imp.: **W. BULLOCK, Published July 1st, 1805.**

Height, 7⅝ inches.

(Author's Coll.)

FIG. 2.

Mark imp.: **BURN & Co., Raneegunghee Pottery Works.**

Height, 5¼ inches.

(Author's Coll.)

the reader who would gain an intimate collector's knowledge of the ware must see, and if possible handle, them himself. As regards assistance in his study, I can only say again that when the flowers of courtesy and kindness shall have been uprooted and flung out from every other corner of this realm, they will surely still be found blooming amongst the Curators of our Museums.

I now commit to the collector my small effort to endear to him wares of which one of the first and greatest of their apostles stated but half the truth when she wrote that—"Their body is so exquisite to the touch, their polish so fine, their decorations and forms so graceful and chaste,—whether they adorn the library, the gallery, the hall, the drawing-room, or conservatory, their sober grace lends a charm and contrast to surrounding colours and objects."[1]

[1] Miss Meteyard's 'Handbook of Wedgwood Ware,' p. 251.

ADDENDUM.

SINCE going to press I have seen in a private collection a small cream-jug (date *circ.* 1800) decorated with reliefs, marked *I. Glass. Hanley.* This, of course, would be the work of one or other of the old family of potters who, from the last quarter of the seventeenth century to the second quarter of the nineteenth, wrought in the street in Hanley which now knows them no more, but bears their name.

MARKS ON BLACK BASALTES.

NOTE.—These marks are **not** facsimiles in every case.

ASTBURY.

B & W

Wedgwood & Bentley's earliest Mark?

A separate disc of black clay affixed inside (not on bottom) plinths of vases, and rarely of busts. Raised lettering. An infrequent and early mark; on fine pieces only.

The usual mark on vases (very rarely on fine "useful ware"), 1769-1780. Raised lettering.

WEDGWOOD
& BENTLEY

WEDGWOOD
& BENTLEY

Wedgwood
& Bentley

Wedgwood
& Bentley

Found on some vases; usually on busts, "useful" ware, and, with addition of catalogue number, on camei and intagli.

W & B
21

On camei and intagli.

WEDGWOOD
WEDGWOOD
Wedgwood

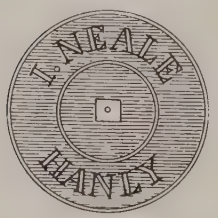
Used after Bentley's death in all sizes. With exception of third mark, in use at present day.

TURNER. TURNER & Co

Used on bottoms of vases around screw.

H. PALMER. Hanley. Staffords. *Used on plinths of vases.*

PALMER.
H. P. *On seals.*



Used on vases, around screw.

NEALE & Co *In various type on "useful" ware.*

J. Voyez *Usually in script on Palmer's vases.*

T. Keling *In script on the Palmer-Voyez Vase in Holburne Museum, Bath.*

WILSON

E. Mayer	SPODE (*in several types*)	SHORTHOSE & HEATH SHORTHOSE & Co	
POOL LAKIN & Co	BIRCH (*in several types*) E. I. B	KEELING TOFT & Co	BARKER
G. TAYLOR	EASTWOOD	MOSELEY	RILEY
S. GREENWOOD	JOSEPH KEELING	CLEWS	Mist. London.
ENOCH WOOD E. WOOD WOOD & CALDWELL	MYATT	CYPLES	W. CLOWES
	HACKWOOD	I. GLASS. Hanley.	

HARTLEY GREENS & Co
LEEDS ✻ POTTERY

LEEDS POTTERY
LEEDS POTTERY

LEEDS POTTERY

ROCKINGHAM	D. D & Co CASTLEFORD	WEDGWOOD & Co
WIEGWOOD	HERCULANEUM	SALOPIAN
BRADLEY. COALPORT	SWANSEA.	G. Bentley. Swansea
+ . R. (*Ring of Bristol?*)	W. BULLOCK	RANEEGUNGE POTTERY WORKS BURN & Co

INDEX OF ILLUSTRATIONS.

PLATE.	SPECIMEN.	POTTER.
Frontispiece.	Relief Vase	Wedgwood & Bentley.
I.	Two Tea-pots	Twyford.
	Tea-pot	Astbury.
II.	Tea-pot	"B & W"
	The first Vase from Etruria	Wedgwood & Bentley.
III.	Three "Etruscan" Vases	Wedgwood.
IV.	Four "Etruscan" Vases	Wedgwood.
V.	Three "Satyr-handled" Vases	Wedgwood & Bentley.
VI.	Two Vases	Wedgwood, and Wedgwood & Bentley.
VII.	Vase and Cup	Wedgwood.
	Ewer Vase	Wedgwood & Bentley.
VIII.	"Rhyton" and five Vases	Wedgwood.
IX.	Three Ewer Vases	Wedgwood, and Wedgwood & Bentley.
X.	"Wine and Water" Vases	Wedgwood & Bentley.
	Ewer Vase	Wedgwood.
XI.	Five Vases	Wedgwood, and Wedgwood & Bentley.
XII.	"Michael Angelo" Lamp	Wedgwood.
	Ewer Vase	Wedgwood & Bentley.
XIII.	Two Urns	Wedgwood.
XIV.	Three Cameo Vases	Wedgwood & Bentley.
XV.	Six Vases	Wedgwood, and Wedgwood & Bentley.
XVI.	Two Vases	Wedgwood, and Wedgwood & Bentley (?).
XVII.	The first relief Vase	Wedgwood & Bentley.
	Three relief Vases	Wedgwood.
XVIII.	Two relief Vases	Wedgwood & Bentley.
	Gilded Urn	Wedgwood.
XIX.	Hackwood's relief Vase	Wedgwood & Bentley.
	Two Vases	Wedgwood.
XX.	Six Vases	Wedgwood.
XXI.	Three relief Vases	Wedgwood.
XXII.	Two Vases and Candelabrum	Wedgwood, and Wedgwood & Bentley.
XXIII.	Two red relief Vases	Wedgwood.
XXIV.	Two Tripods	Wedgwood.
XXV.	Two Tripods	Wedgwood.
XXVI.	Tripod and Bipod	Wedgwood.
XXVII.	Four Candlesticks	Wedgwood.

Plate.	Specimen.	Potter.
XXVIII.	Candlestick and Lamp	Wedgwood.
XXIX.	Two "Reading" Lamps	Wedgwood.
XXX.	Two Flower-stands	Wedgwood, and Wedgwood & Bentley.
XXXI.	Six Inkstands	Wedgwood, and Wedgwood & Bentley.
XXXII.	Four Inkstands, two Busts, and Jar	Wedgwood, and Wedgwood & Bentley.
XXXIII.	Bust of C. de Witt, Olden Barneveld	Wedgwood & Bentley.
XXXIV.	" Pindar, Cato, Zeno	Wedgwood & Bentley.
XXXV.	" Voltaire, Rousseau	Wedgwood & Bentley.
XXXVI.	" Seneca, Dryden	Wedgwood & Bentley.
XXXVII.	" Bacon, Ben Jonson	Wedgwood.
XXXVIII.	" Mercury	Wedgwood.
	" Congreve	Wedgwood & Bentley.
XXXIX.	" Raleigh, Nelson	Wedgwood.
XL.	" Democrates, Newton	Wedgwood & Bentley.
XLI.	" Fletcher, Plato	Wedgwood & Bentley.
XLII.	" Horace	Wedgwood & Bentley.
	" Marcus Aurelius	Wedgwood.
XLIII.	" Homer, Shakespeare	Wedgwood.
XLIV.	" Spenser, Chaucer	Wedgwood.
XLV.	" Cicero	Wedgwood & Bentley.
	" Horace	Wedgwood.
XLVI.	" Grotius	Wedgwood.
	" A Vestal	Wedgwood & Bentley.
XLVII.	Statuettes—Venus and Mercury, Cupid and Psyche	Wedgwood.
XLVIII.	Statuettes—Rodney, Voltaire, Rousseau	Wedgwood & Bentley.
XLIX.	Four framed Plaques	Wedgwood & Bentley.
L.	Three framed Plaques	Wedgwood & Bentley.
LI.	Framed Plaque	Wedgwood & Bentley.
	Unframed Plaque	Wedgwood.
LII.	Two relief Kettles	Wedgwood & Bentley.
LIII.	Two relief Kettles	Wedgwood & Bentley.
LIV.	Two Kettles	Wedgwood.
LV.	Two Coffee-pots, two Cream-jugs	Wedgwood, and Wedgwood & Bentley.
LVI.	Pedestal and Tankard	Wedgwood.
LVII.	Silver-lustred Jar and Tray	Wedgwood.
LVIII.	Eight Pieces (five "flowered")	J. Wedgwood, jun.
LIX.	Relief Vase	Turner & Co.
LX.	Candlestick, Tripod, Vase	J. Turner.
LXI.	Jug, Three Sugar-boxes	J. Turner.
LXII.	Coffee-pot, "Rhyton," Cream-jug	J. Turner.
LXIII.	Two Tea-pots	J. Turner.
LXIV.	Statuette—"The Skater"	J. Turner.
	Bust—Congreve (?)	J. Turner.
LXV.	Three Vases	H. Palmer.
LXVI.	Three Vases	H. Palmer.
LXVII.	Two Vases	H. Palmer.
LXVIII.	Two Vases	J. Neale.
LXIX.	Three Vases	J. Neale.
LXX.	Three Vases	J. Neale.
LXXI.	Vase on Pedestal	Neale & Co.
LXXII.	Sugar-box, Tea-pot, Cream-jug	Neale & Co.
LXXIII.	Salt-cellar, Tea-pot	Neale & Co.
	Ink-pot	D. Wilson.

PLATE.	SPECIMEN.	POTTER.
LXXIV.	Plaques. Wm. Penn and Queen Charlotte	Neale & Co.
LXXV.	Coffee-pot, Tea-pot, Tea-poy	E. Mayer.
LXXVI.	Eleven Pieces Tea-ware	E. Mayer.
LXXVII.	Tankard, Bowl, Tea-ware	J. Spode.
LXXVIII.	Three Pieces Tea-ware	Shorthose & Heath.
	Cream-jug	Shorthose & Co.
	Vase	Pool & Lakin.
	Covered Jug	Keeling & Toft.
LXXIX.	Five Pieces	E. J. Birch.
LXXX.	Three Pieces	E. J. Birch.
LXXXI.	Tea-pot and Cream-jug	Barker.
	Cream-jug	Keeling, Toft, & Co.
	Cream-jug	G. Taylor.
LXXXII.	Two Pieces	Eastwood (W. Baddeley).
LXXXIII.	Two Tea-pots	Eastwood (W. Baddeley).
LXXXIV.	Three Pieces	J. Moseley.
	Bowl	Joseph Keeling.
LXXXV.	Two Pieces	J. & R. Riley.
	Vase	S. Greenwood.
	"Etruscan" Vase	Copeland.
LXXXVI.	Bust of Washington	Enoch Wood.
	" Emperor Alexander	Wood & Caldwell.
LXXXVII.	Statuette—Dannecker's "Ariadne"	Enoch Wood (?).
	Candlestick	W. Clowes.
LXXXVIII.	Tea-pot	J. Myatt.
	Sugar-box and Cream-jug	Hackwood.
	Tea-pot	J. Cyples.
LXXXIX.	Four Pieces	Leeds Pottery.
	Plaque	Rockingham Pottery.
XC.	Eight Pieces	Leeds Pottery.
XCI.	Tea-pot	Castleford Pottery (?).
	Two Pieces	J. Ring, Bristol (?).
XCII.	Sugar-box	Wedgwood & Co.
	Tea-pot	"Wiegwood."
XCIII.	Relief Vase	"Herculaneum" Pottery.
XCIV.	Tea-pot	"Salopian" (Caughley Pottery).
	Tea-pot	Bradley, Coalport.
XCV.	Statuettes—Antony and Cleopatra	Swansea Pottery.
XCVI.	Tripod	W. Bullock.
	Vase	Burn & Co.

INDEX.

The paging given herein includes the Illustrations, although the latter have frequently no reference to the specific subject.

A.

Abbey, R. (Potter), 342.
Abbott (Potter), 206.
Abbott & Mist (Potters), 306.
Adam (Architect), 78.
Adams, P. W. L. (Author), 222 (footnote), 225, 366.
Allcock & Co. (Potters), 121, 298.
Angelo, Michael, 150.
Astbury, J. (Potter), 13, 18, 53-58, 69, 374 (Pl. i.)
Astbury, T. (Potter), 53.

B.

"B & W" (mark), 86-106, 278, 338 (Pl. ii.)
Bacon, J. (Sculptor), 157.
Baddeley, J. (Smith), 70-73, 129, 290.
Baddeley, W. (Potter), 290-294, 329 (Eastwood) (Pls. lxxxii., lxxxiii.)
Bankes (Potter), 206.
Banks & Turner (Potters), 262.
Barker, Sutton, & Till (Potters), 317.
Barkers, The (Potters), 289 (Pl. lxxxi.)
Beauclerk, Lady D. (Artist), 137.
Bentley, G. (Modeller), 354-357.
Bentley, T. (Partner with Wedgwood), 77, 82, 85.
Billingsley, W. (Painter), 353.
Birch, E. J. (Potter), 93, 105, 261, 277-282, 329 (Pls. lxxix., lxxx.)
Black Basaltes—
  Authenticity of, 377.
  Beauty of, 41, 145, 385.
  Bronzed, 85, 310, 313.
  Care of, 378.
  Date of perfection of, 70.
  Dawn of, 38.
  Earliest Examples of, 53-58.
Black Basaltes—
  Early Days of, 42-62.
  Gilded, 126, 142, 218, 250.
  Greened, 154.
  Hints on Collecting, 94 (footnote), 125, 130, 137, 282, 294, 297, 329, 370-385.
  Lustred, 201.
  Polished, 218.
  Price of, 378-382.
  Public Collections of, 382.
  Ruddy, 158.
  Specific gravity of, 41.
  Staining of, 69.
Black, Beauty of Colour, 22-25.
Black Wares of the Past, 26-41.
Boot (Modeller), 154, 157.
Boucher (Artist), 17.
Boulton, M. (Brassfounder), 94.
Boulton & Watt (Potters ?), 94-105.
Bow Ware, 9, 14.
Bradley (Potter), 353 (Pl. xciv.)
Bragg, J. (Collector), 89, 90.
Bramelds, The (Potters), 333 (Rockingham).
Bristol Pottery, 357-361 (Pl. xci.)
Brown, "Capability," 78.
Bucchero Ware, 26.
Buffon (Author), 161.
Bullock, W. (Potter), 361, 365, 374 (Pl. xcvi.)
Burch, M. (Modeller), 134.
Burn & Co. (Potters), 365 (Pl. xcvi.)
Burton, W. (Author), 46, 130, 154 (footnote), 161.
Busts—
  Turner's, 214 (Pl. lxiv.)
  Wedgwood's, 162-177 (Pls. xxxiii.-xlvi.)
  Wood's, 309-313 (Pl. lxxxvi.)
Byerley, T. (Potter), 201.

C.

Caddie, A. J. (Curator), 266.
Caldwell, J. (Potter), 309.
Camei, Wedgwood's, 193.
"Car" (Stain), 69.
Castleford Pottery, 334 (Pl. xci.)
Caughley Pottery, 265, 349-353 (Pl. xciv.)
Cellini, B. (Sculptor), 230.
Chambers, Sir W. (Architect), 157.
Chatterly, S. (Potter), 369.
Chatterly, W. (Potter), 54.
Chelsea Ware, 9, 14, 61.
Chiffinch, T. (Keeper of Jewels), 246.
Chippendale (Furniture Maker), 78, 157.
Church, Sir A. H. (Author, &c.), 6, 70. 90, 306.
Clews (Potter), 305.
Clowes, W. (Potter), 317-321 (Pl. lxxxvii.)
Coalport Pottery, 350 (Pl. xciv.)
Coles, W., 354 (Swansea).
Collectors, Hints to, 94 (footnote), 125, 130, 137, 282, 294, 297, 329, 370-385.
Copelands (Potters), 121, 262, 265 (Pl. lxxxv.)
Coward, J. (Modeller), 182.
Cox Collection, 290.
Crewe, Miss (Artist), 137.
Cyples, J. (Potter), 314 (Pl. lxxxviii.)

D.

Daniel, R. (Potter), 282.
Dannecker (Sculptor), 313.
Davenport (Potter), 317.
David (Artist), 261.
De Caylus (Author), 82.
Del Sarto (Artist), 261.
Denby (Modeller), 154.
Derby Ware, 14.
Dickens, C. (Author), 194.
Dillwyn & Co. (Potters), 121 (Swansea).
Don Pottery, 333.
Donovan (Pottery Agent), 305.
Doultons (Potters), 297.
Dunderdale, D. (Potter), 334 (Castleford).
Dwight, J. (Potter), 5, 18, 57, 230.

E.

Earthenware, Ethics of, 1-25.
Eastwood Pottery, 290-294, 329, 373 (Pls. lxxxii., lxxxiii.)
"Egyptian Black," Origin of term, 41.
Elers, The (Potters), 13, 18, 45-61.
Encaustic Painting, 13, 117, 118, 237.
Entwistle, P. (Curator), 345.
Etruria Pottery—
  First-fruits of, 90, 113, 118.
  Opened, 85.
  Productions of, 110-205.
"Etruscan" Vases, 13, 22, 29, 81, 114-121, 237.

F.

Falcke Collection, 145.
Falconnet (Potter), 5.
Falkner & Sidebotham Collection, 310 (footnote), 317.
Ferrybridge Pottery (Wedgwood & Co.), 337 (Pl. xcii.)
Fifield (Painter), 17.
Flaxman, J. (Sculptor), 117, 130, 137, 138, 141, 142, 145, 158, 197, 198.
"Fluting," 74, 129, 217, 218.
"Form," Definition of, 2.
Formulæ of Black Wares—
  Eighteenth Century, 41.
  Etruscan, 29.
  Hellenic, 30.
  Herculaneum, 345.
  Leeds, 330.
  Roman, 34.
Forrester & Meredith (Potters), 369.

G.

Gainsborough, T. (Painter), 269.
Garbett (Chemist), 97, 105.
Garner, R. (Potter), 289.
Garrick, D. (Actor), 174.
Gibbon (Author), 174.
Gibson, J. (Sculptor), 9.
Gladstone, W. E. (Orator), 1.
Glass, J. (Potter), 54.
Glass Painting, 13.
Goodchild, J. A. (Collector), 229 (footnote).
Gosset, I. (Modeller), 93.
Greatbach, T. (Workman), 70, 242, 293.
Greenwood, S. (Potter), 301 (Pl. lxxxv.)

H.

Hackwood (Potter), 321 (Pl. lxxxviii.)
Hackwood, W. (Modeller), 141, 142, 165, 249.
Hamilton, Sir W. (Collector), 81, 237, 238.
Harrison & Alders (Potters), 66.
Hartley, Greens, & Co. (Potters), 322-330, 333 (Leeds Pottery) (Pls. lxxxix., xc.)
Hassells, A. (Potter), 358.
Haynes, G. (Potter), 354 (Swansea Pottery).

Herculaneum Pottery, 342-346 (Pl. xciii.)
Hogarth, W. (Artist), 198.
Hollinshed (Modeller), 165.
Hoskins & Grant (Cast-makers), 150, 165.

I.

Ibbetson, J. C. (Artist), 273.
Intagli, Wedgwood's, 193.

J.

Jackfield Pottery, 45, 322, 346, 350.
Jahn, L. (Curator), 218.
Jewitt, L. (Author), 110, 293, 314, 366.
Johnson, S. (Author), 10, 137, 329.

K.

Keeling (Modeller), 153, 158, 165, 318.
Keeling, A. (Potter), 305.
Keeling, J. (Potter), 302, 305, 374 (Pl. lxxxiv.)
Keeling, Toft, & Co. (Potters), 282 (Pls. lxxviii., lxxxi.)
Keling, T. (Modeller), 229.
Kidson, J. & F. (Authors), 322 (footnote), 325, 329, 330, 334.
Knottingley Pottery (Wedgwood & Co.), 337 (Pl. xcii.)

L.

Landre, M. (Modeller), 142, 157
Lathes, Potters', 70-74, 129, 290.
Lawton, R. (Workman), 46.
Lawton, T. (Workman), 49.
Le Brun (Artist), 141.
Leeds Pottery, 298, 322-330, , 382 (Pls. lxxxix., xc.)
Lochee (Modeller), 137.
Lock (Furniture Maker), 273.
Luckcock, J. (Modeller), 214.
Lustre Wares, 21, 37, 306.

M.

Maidment & Bailey (Potters), 242-245.
Mantegna, A. (Artist), 30.
Manwaring (Furniture Maker), 273.
Mariette (Collector), 82.
Marks—
"B & W" (Wedgwood ?), 86-106, 278, 281, 338.
Birch's, 278, 281.
Bristol ?, 358.
"Comma" (Wedgwood), 205, 373.
Eastwood, 293.
E. Mayer's, 261.
Handle, 93, 105, 106, 278, 281, 358.
Marks—
"Herculaneum," 346.
H. Palmer's, 245.
J. Keeling's, 302.
"J. T.," 369.
"K" (Wedgwood), 153.
Leeds Pottery, 382.
Myatt's, 314.
"Neale & Palmer," 241.
"Neale & Wilson," 242.
"O" (Wedgwood), 154.
On Ware, 266-281.
Riley's, 298.
"Salopian," 349.
Script (Wedgwood & Bentley), 162.
Table of, 385-389.
Three Letters (Wedgwood), 373.
Twyford's, 50.
"Wiegwood," 338.
Workmen's, 143, 153, 161.
Mayer, E. (Potter), 217, 254-269, 373 (Pls. lxxv., lxxvi.)
Meigh, J. (Potter), 278.
Meir, J. (Potter), 54.
Meteyard, Miss E. (Author), 6, 49, 70, 86-90, 94-104, 141, 145, 157, 161, 162, 237, 238, 385.
Mist (Potter), 206.
Mist (Pottery Agent), 305, 306.
Moseley, J. (Potter), 294-297 (Pl. lxxxiv.)
Myatt, J. (Potter), 313 (Pl. lxxxviii.)

N.

Nantgarw Pottery, 353.
Neale, J. (Potter), 138, 241-253, 373 (Pls. lxviii.-lxxiv.)
New Hall Pottery, 278, 318.
Nomenclature, value of, 266, 269.

O.

Old Hall Pottery, 278.

P.

Pacetti (Modeller), 142.
Palmer, H. (Potter), 70, 74, 141, 222-250, 373 (Pls. lxv.-lxviii.)
Palmer, J. (Potter), 225.
Pennington (Potter), 282.
Plot, Dr (Author), 42.
Pool, Lakin, & Co. (Potters), 277 (Pl. lxxviii.)
Potters and Potteries—
Abbey, R., 342.
Abbott, 206.
Abbott & Mist, 306.
Adams, J., 61.

Potters and Potteries—
Adams, W., 129, 133, 213, 277, 365, 374.
Allcock & Co., 121, 298.
Astbury, J., 13, 53-58, 69, 374.
Astbury, T., 53.
Baddeley, R., 282 (see Eastwood).
Baddeley, W. (see Eastwood).
Birch, E. J., 93, 105, 261, 277-282, 329, 373.
Bow, 9, 14.
Bradley, 353.
Brameld (see Rockingham).
Bristol, 357-361.
Bullock, W., 361-365, 374.
Burn & Co., 365.
Byesley, T., 201.
Caldwell, J., 309.
Castleford, 334.
Caughley, 349.
Chatterley, S., 369.
Chelsea Pottery, 9, 14.
Clews, 305.
Clowes, W., 317-321.
Coalport, 350.
Coles, W. (see Swansea).
Copelands, 121, 262, 265.
Cyples, J., 314.
Daniel, R., 61, 282.
Davenport, 317.
Derby, 14.
Dillwyn & Co., 121.
Don, 333.
Donovan, 305.
Doultons, 297.
Dresden, 9, 14.
Dunderdale (see Castleford).
Dwight, J., 5, 18, 57.
Eastwood, 290-294, 329, 373.
Elers, The, 13, 45-61.
Etruria, 85, 205.
Falconnet, 5.
Forrester & Meredith, 369.
Garner, R., 289.
Glass, J., 54.
Greenwood, S., 301.
Hackwood, 321.
Harrison & Alders, 66.
Hartley, Greens, & Co. (see Leeds).
Haynes, G. (see Swansea).
Herculaneum, 342-346.
Humble, Greens, & Co. (see Leeds), 342.
Indian, 365.
Jackfield, 45, 322, 346, 350.
Keeling, A., 305.
Keeling, J., 302, 305, 374.
Keeling, Toft, & Co., 282.
Lancashire, 342-346.
Leeds, 298, 322-330, 373, 382.
London, 361-365.

Potters and Potteries—
Maidment & Bailey, 242, 245.
Malkins, The, 61.
Mare, J., 61.
Marsh, R., 61.
Mayer, E., 217, 254-269.
Meigh, J., 278.
Meir, J., 54.
Mist, 305, 306.
Moseley, J., 294-297.
Myatt, J., 313.
Nantgarw, 353.
Neale, J., 138, 241-253, 373.
New Hall, 278.
Old Hall, 278.
Palmer, H., 70, 74, 141, 222-250, 373.
Palmer, J., 225.
Pennington, 282.
Plowes, 334.
Pool, Lakin, & Co., 277.
Pratt, 121.
Ridgway, 242, 254, 290.
Riley, 297, 298, 301.
Ring, J. & E. (see Bristol).
Rockingham, 330-334, 374.
Rose, J. (see Coalport).
"Salopian" (see Caughley).
Sèvres, 9, 14.
Shaw, R., 54.
Shropshire, 346-354.
Simpson, J., 61.
Spermont, 97, 98.
Spode, J., 121, 242, 262-269, 273.
Staffordshire, 65-321.
Swansea, 317, 353-357.
Talor, W., 54.
Tanagra, 9.
Taylor, G., 290.
Toft, R., 54.
Tomlinson, W., 337, 341.
Turner, 206-221, 257, 373.
Turner, T. (see Caughley).
Twemlow, J., 282, 366.
Twyford, 50-58, 69.
Wainwright, S., 330.
Wedgwood, A., 61.
Wedgwood, J., 2, 5, 6, 9, 13, 33, 49, 57, 61, 62, 65-205, 213, 222, 225, 226, 229, 241-253, 262, 362, 370, 373.
Wedgwood, J., jun., 201-205, 373.
Wedgwood, R., 337.
Wedgwood, T., 61, 65, 337.
Wedgwood & Bentley, 46, 85-205, 373.
Wedgwood & Co., 106, 337-342.
Welsh, 354-357.
Whieldon, 18, 66, 262, 265, 289.
Whitehead, 106, 278.
"Wiegwood," 341.
Wood, A., 9.

Potters and Potteries—
Wood, E., 50, 242, 306-313.
Wood, R., 9, 306.
Wood & Caldwell, 309, 310.
Worcester, 14.
Wright, J., 54.
Yorkshire, 322-342.
Poussin, N. (Artist), 113.
Pratt (Potters), 121.
Praxiteles (Sculptor), 9.

R.

Randle (Smith), 290.
Rathbone, F. (Author), 93, 102, 114, 157, 342.
Rathbone, J. (Artist), 273.
Rembrandt (Artist), 25.
Reynolds, Sir J. (Painter), 113.
Rhead, G. W. & F. A. (Authors), 46, 209 (footnotes).
Ribera (Artist), 25.
Ridgway (Potter), 242, 254, 290.
Riley, J. & W. (Potters), 297, 298, 301 (Pl. lxxxv.)
Ring, J. (Potter), 357-361 (Bristol Pottery) (Pl. xci.)
Rockingham Pottery, 330-334, 374 (Pl. lxxxix.)
Rose, J. (Potter), 350, 353 (Coalport & Caughley).

S.

"Salopian" (Caughley Pottery), 349, 374 (Pl. xciv.)
Scott, Sir W. (Author), 194.
Shakespeare, 194.
Shaw, R. (Potter), 54.
Shaw, Dr S. (Author), 45-62, 69, 225, 298.
Sheraton (Furniture Maker), 78.
Shorthose & Heath (Potters), 274-277 (Pl. lxxviii.)
Shout, R. (Modeller), 174.
Smiles, S. (Author), 101.
Spermont (Potter), 97, 98.
Spode, J. (Potter), 121, 242, 262-269, 273 (Pl. lxxvii.)
Statuettes—
Clowes', 318.
Swansea, 354-357.
Turner's, 214.
Wedgwood's, 177-181.
Wood's, 313.
Stephan, P. (Modeller), 178, 197.
Stuart, "Athenian" (Author), 82.
Suetonius (Author), 33.
Swansea Pottery, 317, 353, 354-357 (Pl. xcv.)

T.

Talor, W. (Potter), 54.
Tassie, J. (Wax modeller), 137.
Taylor, G. (Potter), 290 (Pl. lxxxi.)
Templeton, Lady (Artist), 137.
Titian (Artist), 170.
Toft, R. (Potter), 54.
Tomlinson, W. (Potter), 337, 341.
Tripods—
Bullock's, 361-365.
Turner's, 213.
Wedgwood's, 149-154.
Turner, J. M. W. (Artist), 114, 194.
Turner, T. (Potter, Caughley), 265, 349 (Pl. xciv.)
Turner, W. (Author), 214 (footnote), 317, 366.
Turners, The (Potters), 206-221, 257, 373 (Pls. lix.-lxiv.)
Turnor, R. (Potter), 54.
Twemlow, J. (Potter), 366.

V.

Van Eyck, J. (Artist), 77.
Vases—
Copeland's, 265 (Pl. lxxxv.)
Greenwood's, 301 (Pl. lxxxv.)
Herculaneum, 345 (Pl. xciii.)
Mayer's, 257.
Neale's, 249-250 (Pls. lxviii.-lxxi.)
Palmer's, 226-233, 237, 245-250 (Pls. lxv.-lxvii.)
Poole & Lakin, 277 (Pl. lxxviii.)
Turner's, 210, 237 (Pls. lix., lx.)
Wedgwood's, 113-146, 381 (Pls. ii.-xxiii.)
Voltaire (Author), 194.
Voyez, J. (Modeller), 141, 226-234, 245, 249, 250, 294, 346, 362.

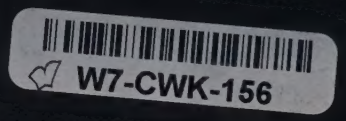
W.

Wainwright, S. (Potter), 330.
Wares mentioned—
Arretine, 18, 34, 46.
Asiatic, 37.
Assyrian, 26.
Bow, 9, 14.
Bucchero, 26.
"Cane Colour," 178, 209, 213, 251, 257, 265.
Chelsea, 9, 14, 61.
Chinese, 18, 21, 37, 38.
"Cream Colour," 325, 326, 329.
Derby, 14.
Dresden, 9, 14.
"Etruscan," 13, 22, 29.
French, 9, 14, 21.
Gaulish, 37.

Wares mentioned—
Hellenic, 30-33.
Hellenic-Italian, 33.
Italian, 38.
Jackfield, 45, 322, 346.
Japanese, 38.
Jasper, 21, 122, 141, 145, 197, 209, 221.
Lustre, 21, 37, 306.
Majolica, 38.
Mexican, 26.
Peruvian, 26.
Persian, 37.
Prehistoric, 26.
Rhodian, 26.
Roman, 34.
Sèvres, 9, 14, 21.
St Cloud, 21.
Spanish, 21.
Tanagra, 9.
Troad, 26.
Worcester, 14.
Watt, J. (Engineer), 94.
Webber, H. (Sculptor), 329.
Wedgwood, J. (Potter), 2, 5, 6, 9, 13, 33, 49, 57, 61, 62, 65-205, 213, 222, 225, 226, 229, 234-241, 262, 362, 370, 373 (Pls. ii.-lvii.)
Wedgwood, J., jun. (Potter), 201-205, 373 (Pl. lviii.)
Wedgwood, T. (Potter), 337.
Wedgwood, T. (Chemist), 201.
Wedgwood, R. (Potter), 337.
Wedgwood & Bentley (Potters), 46, 85-205, 373.
Wedgwood & Co. (Potters), 106, 337-342 (Pl. xcii.)
Wesley, J. (Divine), 309.
Whieldon, T. (Potter), 18, 66, 262, 265, 289.
Whitehead, C. (Potter), 106, 278.
Whitfield, G. (Divine), 309.
"Widow," figure on lids, 258, 261, 284, 341, 349.
"Wiegwood" (mark), 341 (Pl. xcii.)
Wilson, D. & R. (Potters), 242, 245 (Pl. lxxiii.)
Wilson, R. (Artist), 78.
Wolfe, T. (Potter), 369.
Wood, Aaron, (Potter), 9.
Wood, Enoch (Potter), 50, 242, 306-313 (Pls. lxxxvi., lxxxvii.)
Wood, Ralph (Potter), 9, 306.
Wood & Caldwell (Potters), 309, 310 (Pl. lxxxvi.)
Wood Collection, 309.
Wood (Potter), 49.
Wright, J. (Potter), 54.
Wright, J. M. (Artist), 246.

Z.

"Z" (Mark on Wedgwood's Ware), 126, 146, 161, 198.


W7-CWK-156